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with Rikky Rooksby

Plus information on:

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Introduction

Hello, and welcome to **▶▶FastForward**

Congratulations on purchasing a product that will improve your playing and provide you with hours of pleasure. All the music in this book has been specially created by professional musicians to give you maximum value and enjoyability.

If you already know how to 'drive' your instrument but you'd like to do a little customising, you've pulled in at the right place. We'll put you on the fast track to playing the kinds of riffs and patterns that today's professionals rely on.

We'll provide you with a vocabulary of riffs that you can apply in a wide variety of musical situations, with a special emphasis on giving you the techniques that will help you in a band situation.

That's why every music example in this book comes with a full-band audio track so that you get your chance to join in. All players and all bands get their sounds and styles by drawing on the same basic building blocks. With **▶▶FastForward** you'll quickly learn these, and then be ready to use them to create your own style.

Classic Blues Guitar Licks

At heart, the blues is a simple form of music capable of endless subtle variations. However separated by time and space, blues musicians have 12 bars and three chords in common. They share a musical language. They take phrases which have been handed down through the years and use these notes to find their own 'voice'. This is true for blues lead guitar as much as any other blues instrumentalist or singer. Think of players like John Lee Hooker, Muddy Waters, Buddy Guy, B.B. King, Eric Clapton, Johnny Winter, Jimi Hendrix, Stevie Ray Vaughan. Each has a unique style and tone, a way of feeling. But they all draw on the same musical vocabulary.

In this book you will find some of the basic ideas for playing blues lead guitar. Think of these musical examples as raw material for you to shape to express your own feelings, once you can play them proficiently. Master these scales and phrases, and then you can put them to your own use.

Each example is given in musical score and in guitar tablature. With the latter each number indicates the fret at which the note is played, each line is a string. If you find it hard to remember which way up they go, think always of pitch: high notes are above low notes, therefore the high-sounding string (1st E) is at the top.. Underneath the tab you will find suggested left-hand fingerings (index = 1, middle = 2, ring = 3, little = 4). Other TAB symbols will be explained as we go along.

Each music example is played once with the lead guitar and once without. The first is for you to learn by listening; the second 'play-along' track is for you to practise. The examples have a one-bar count-in.

Outskirts Of Bluesville

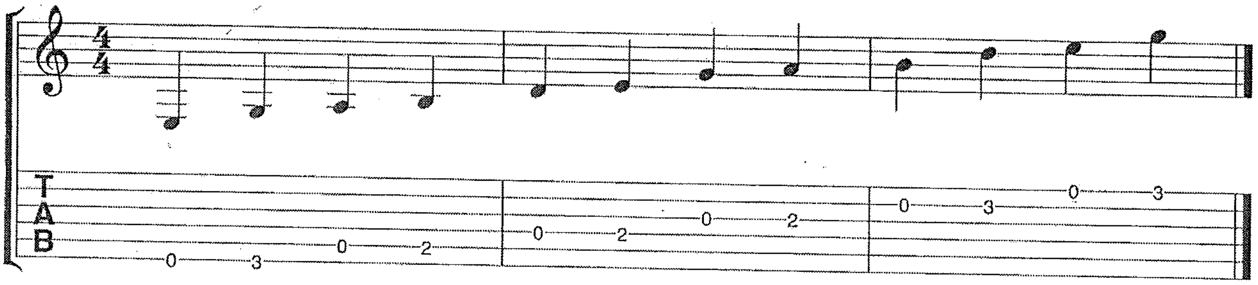
The Pentatonic Minor Scale

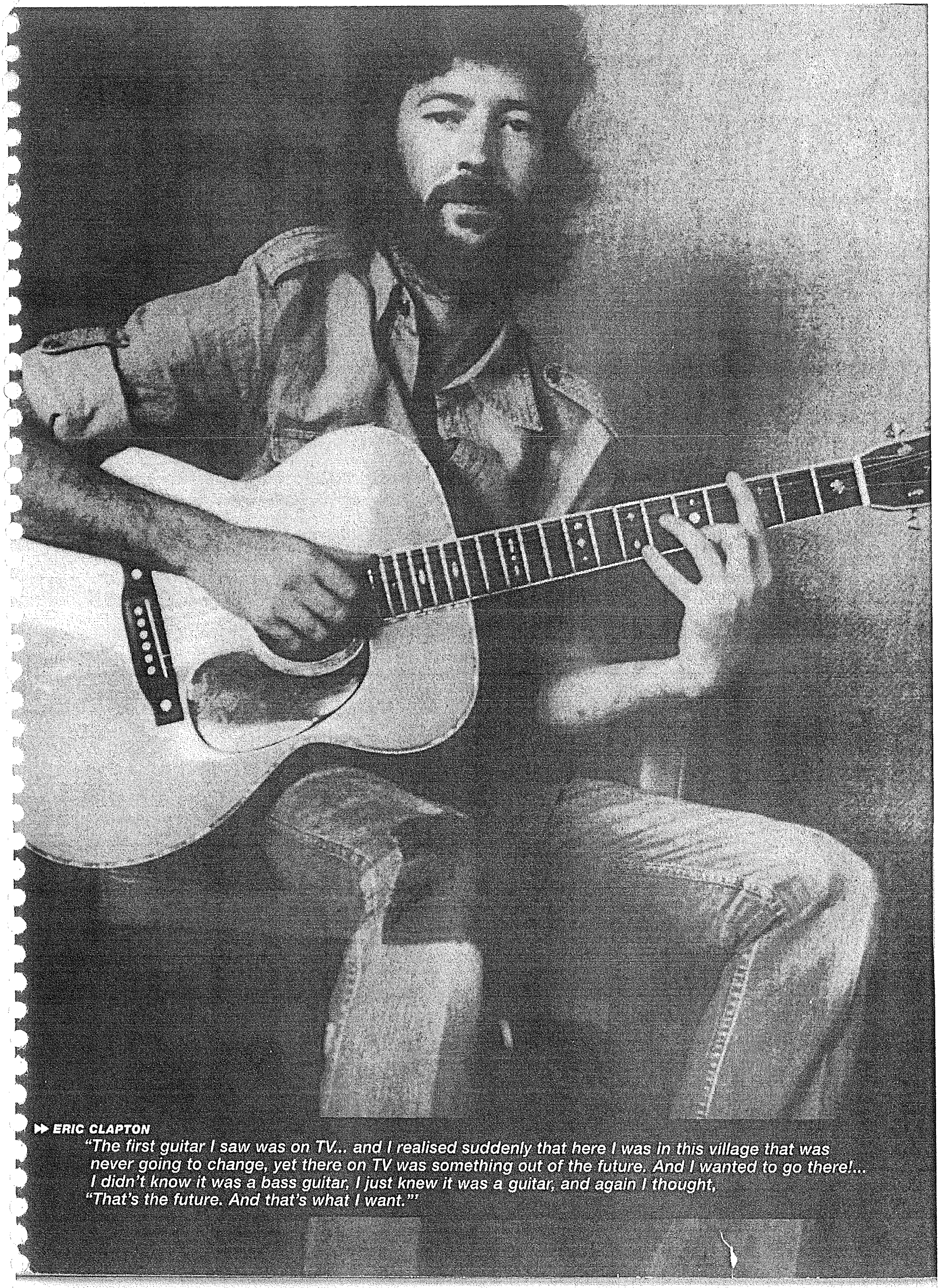
Imagine you are sitting in with some musicians. It's your turn to improvise. Someone suggests a 12-bar blues in E. What are you going to play? Where do you start?

The place to begin is a scale known as the *pentatonic minor*. Here it is, in E, in first position, using the open strings for some of the notes.

Play with alternating down and up-strokes of the plectrum. In first position the left hand fingers will often be the same numbers as the frets.

TRACKS 2+3





▸▸ ERIC CLAPTON

"The first guitar I saw was on TV... and I realised suddenly that here I was in this village that was never going to change, yet there on TV was something out of the future. And I wanted to go there!... I didn't know it was a bass guitar, I just knew it was a guitar, and again I thought, "That's the future. And that's what I want."'

Getting to grips with a guitar style is a bit like visiting a city: it's big, it's confusing and it's easy to get lost. One minute it's exciting, the next it's frustrating. Our trip to Bluesville starts on the outskirts with the pentatonic minor in this simple form.

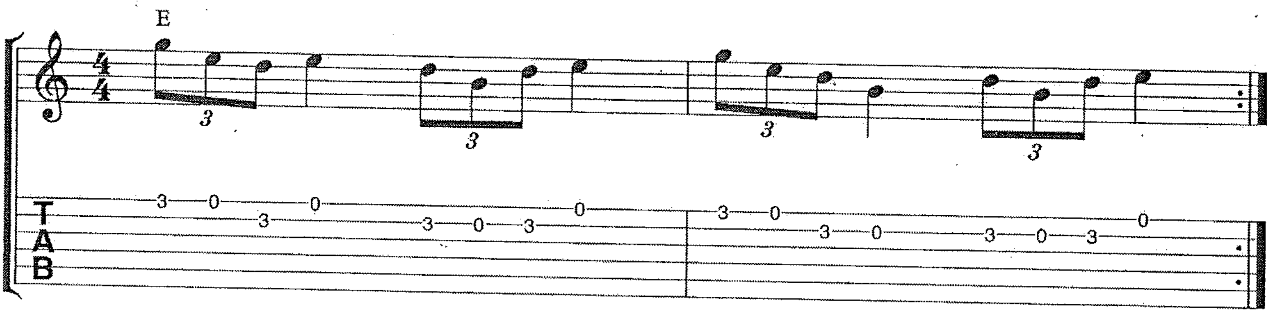
The scale gets its name from having five notes; in this case E G A B D. Anywhere on the neck you play these notes you're playing the E pentatonic minor scale. However, there are certain finger patterns which are frequently used, and these we'll be looking at.

You can play a pentatonic minor scale starting on any note, but we're going to work just with E. This is the most popular key in which to play blues.

A scale is only the raw material for lead guitar. What we have to do now is to choose some notes from it and play them in a way which is melodically and rhythmically interesting.

Here's our first phrase:

TRACKS 4+5



The notes with 3 written under them are called triplets. We take the beat and instead of dividing it in half (count 1 & 2 &), we divide it into 3 (count 1 & & 2 & &). Triplets are common in blues music.

So far, so good. But we need to add something to our notes.

They seem a little dry, a bit stiff and expressionless. The music sounds black and white. How do we get colour into the notes?

Part of the answer lies in what we'll think of as the 'toolkit'.

EASY INTERMEDIATE ADVANCED

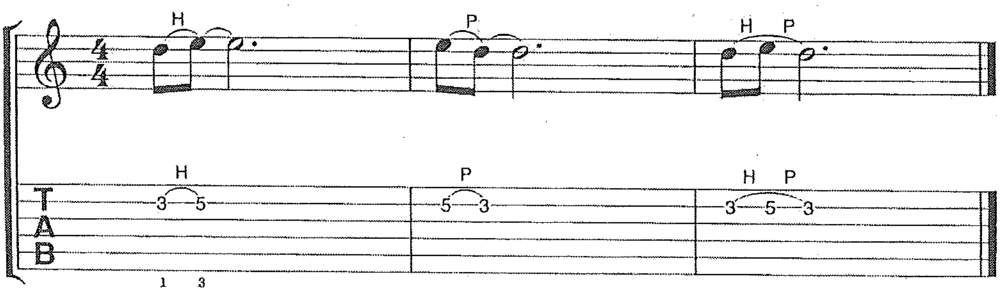
The Hammer-On/Pull-Off

To hammer-on, strike the first note and bring your 3rd finger down at the 5th fret quickly and with force.

To pull-off, make sure your 1st finger is already in place at the 3rd fret, then put your 3rd finger at the 5th fret. Play the 2nd string and pull your 3rd finger down and off the string. It is as if your 3rd finger is plucking the note behind it.

If you combine the two movements, as with the slide forward and back, you get three notes for striking one.

TRACKS 8+9



The Toolkit

Lead guitar playing can be expressive because we can alter the quality of a note by the way we play it. The 'toolkit' consists of four techniques for playing a note: the Gliss or Slide, the Hammer-On/Pull-Off, the Bend, and Vibrato.

Let's check them out.

EASY INTERMEDIATE ADVANCED

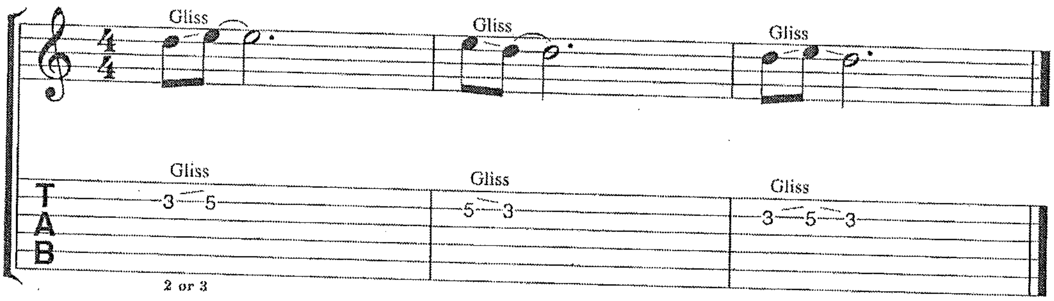
The Gliss Or Slide

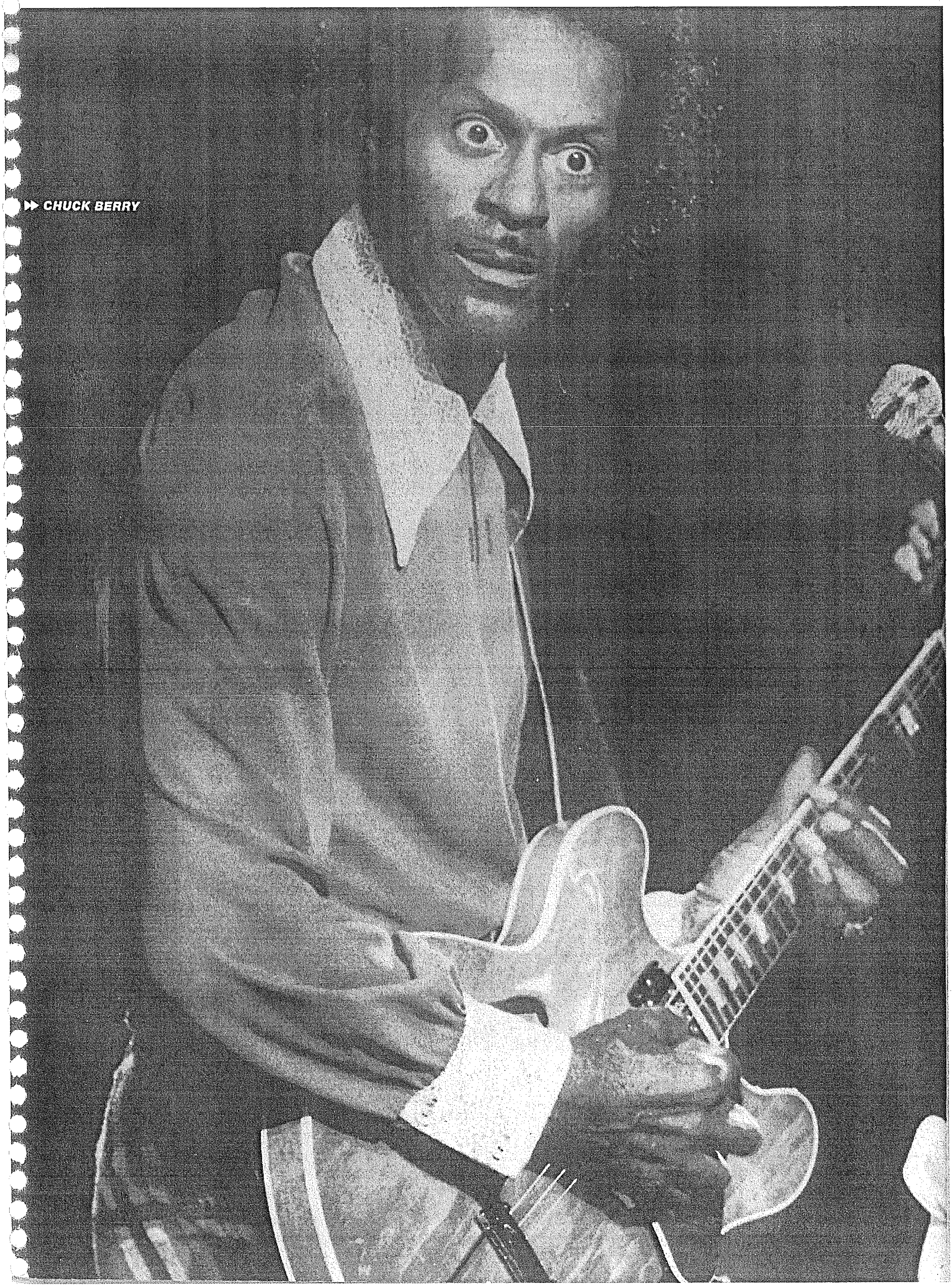
To play the Gliss or Slide, hit the first note and slide your finger firmly from the 3rd to the 5th fret.

You can reverse this by playing the note at the 5th fret and drawing it back.

By combining the two movements you can get three notes having struck just the first.

TRACKS 6+7




▸▸ CHUCK BERRY

The Bend

Ah... now we're really talking blues. The bent note is probably the lead guitar's greatest asset when it comes to putting feeling into the music.

When people talk about making a guitar cry or scream, this is how it's done. Basically, if you push a string upward across the fretboard you will raise (sharpen) the pitch of that note.

Learning to bend is all about knowing how far to push a string to get the note you want.

The Golden Rules For String-Bending

1. Support the finger that's doing the bend.
If you're bending with your 1st finger then there's not a lot you can do. But if you bend with your 2nd, put the 1st down as well on the fret preceding, so you can push with both.

If you're bending with the 3rd finger, put the 1st and the 2nd down on the preceding frets and push with all three. This helps to stabilise your hand and give strength.

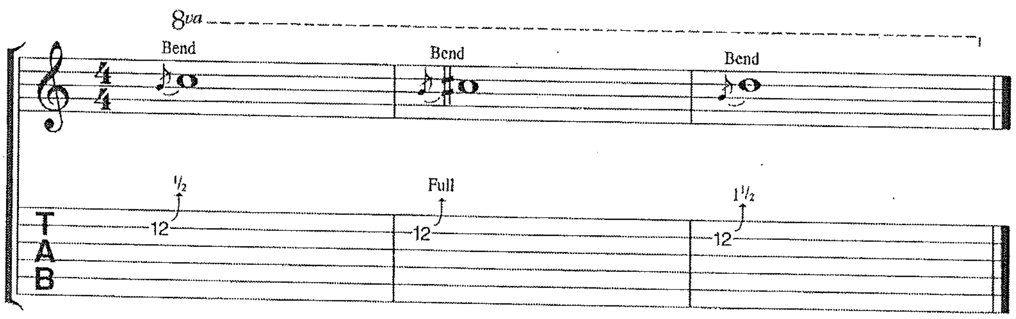
2. Avoid bending with your little finger.
It isn't very strong.

3. If you want to bend a note on the 5th or 6th string, pull it down towards the floor.

4. Bends go better with light-gauge strings (0.009 sets).

There are three main bends. We can raise the note B to C (the ½ bend), to C♯ (the 1 or full bend), and to D (the 1½). The last one is difficult and tends to break strings! (The '*8va*' sign means that the music has been written an octave lower to make it easier to read.):

TRACKS 10+11



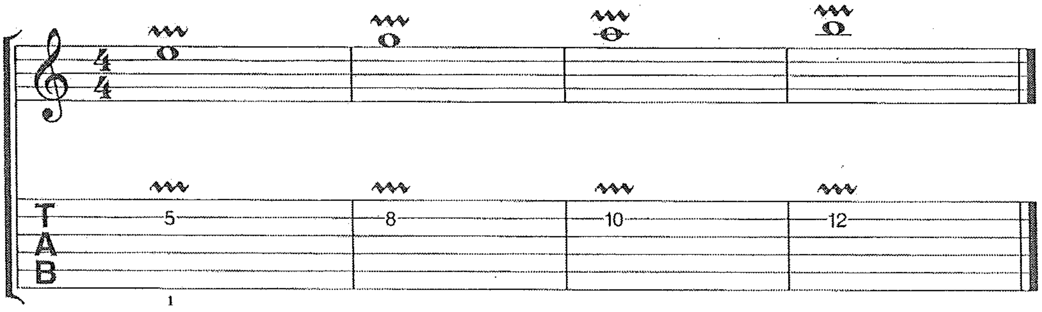
Vibrato

Sometimes known as 'finger tremolo', vibrato is an effect created by a rapid alteration and restoration of pitch. It gives sustain and expression to a note. It varies in depth and speed according to the player. Vibrato is as personal as a signature.

Push the string up and down quickly just a small distance – say a quarter of an inch – using the 1st finger. A lot of the movement is actually generated in the left wrist. Shake the wrist back and forward the way a dog shakes water off its coat. The finger contributes a little of the push. The neck should be firmly grasped, resting in the part of the hand between the thumb and the 1st finger.

The thumb can be slightly over the fretboard.

TRACKS 12+13

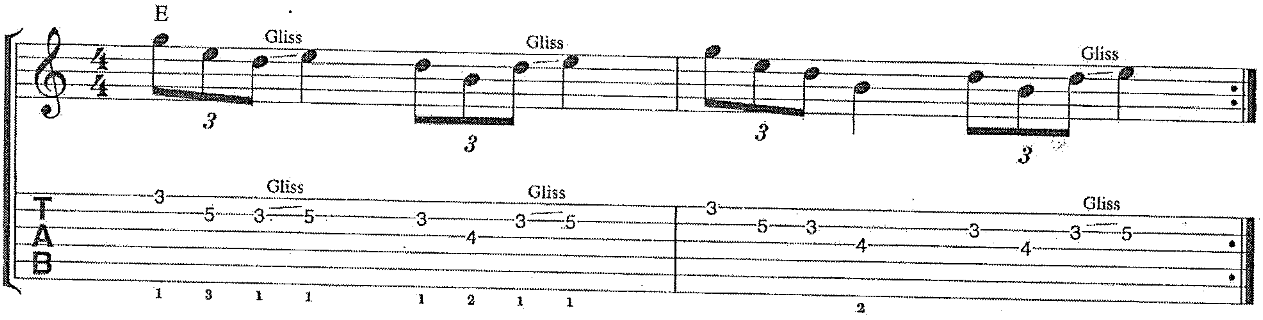


In the musical examples that follow you'll find these techniques used. In many cases they have been left out, where an experienced player would put them in, so as to not bombard you with too many things to think about at once.

When you get confident with the licks, you can always try putting in more slides, bends, or hammer-on/pull-offs than are notated.

Armed with our 'toolkit' let's go back to the first four-bar piece we played and see if we can make it more interesting. Here is our first lead phrase played slightly differently:

TRACKS 14+15


E
Gliss
Gliss
Gliss
3
3
3
3
T
A
B
1 3 1 1 1 2 1 1 2

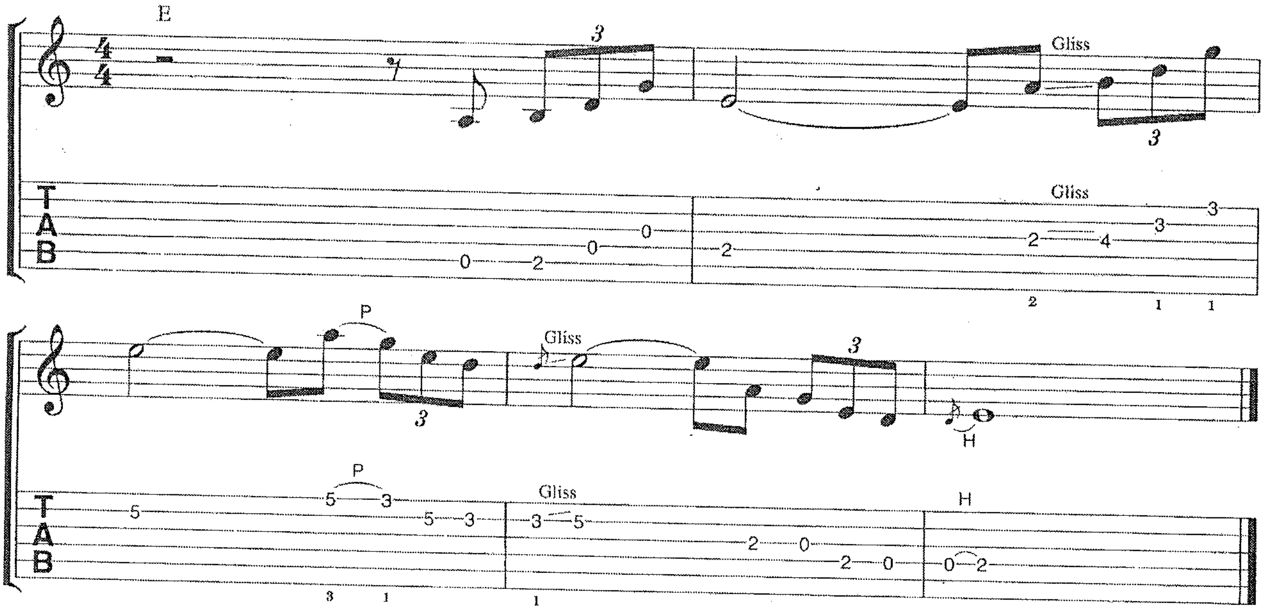
By taking out the open strings we are able to put in some glisses or slides. This makes the phrase sound more colourful.

Now let's play something that brings in the lower notes.

The next example begins on the third off-beat. You'll hear the hi-hat tap three times.

Count with it: 1 & 2 & 3... and you're in on the next '&'.

TRACKS 16+17


E
3
Gliss
3
P
3
Gliss
3
H
T
A
B
2 1 1
3 1 1

The last two notes in bar two above are best held down by the 1st finger as a half barre (putting the finger flat).

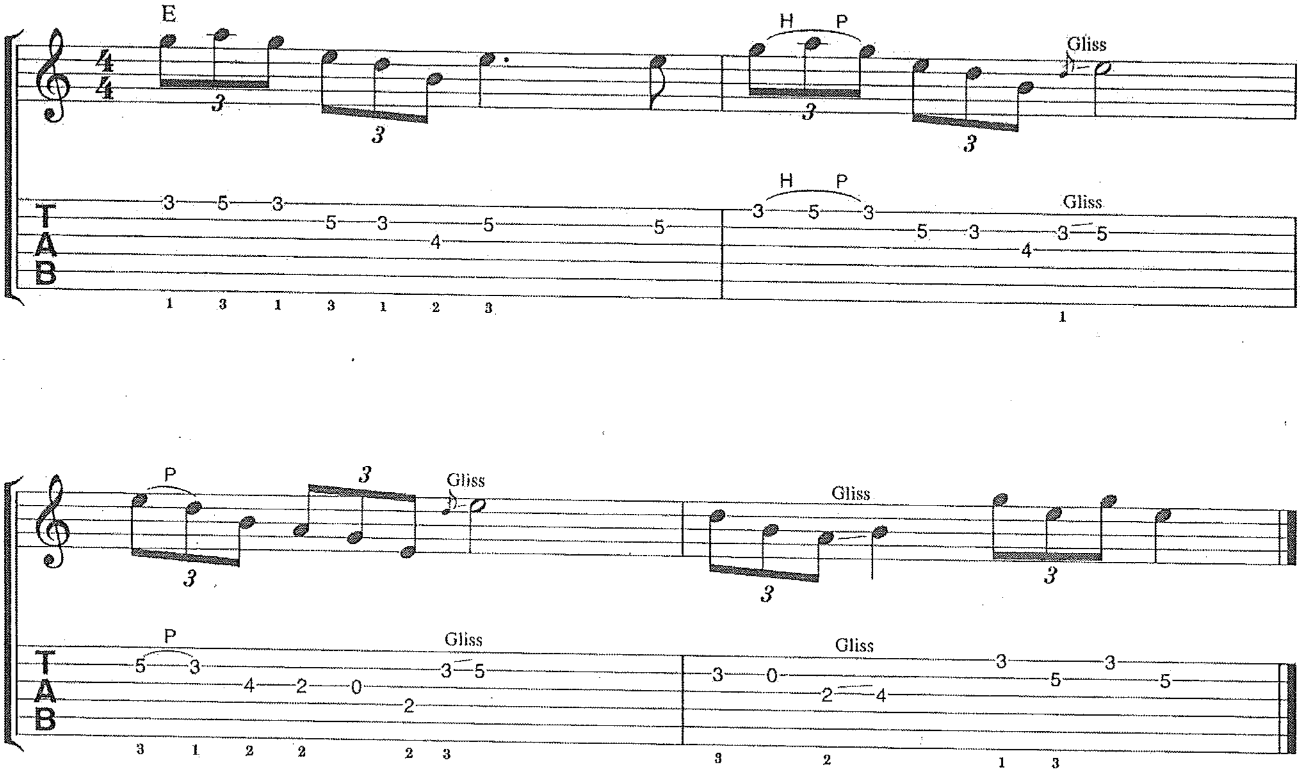
The tiny notes which are crossed out are a type of 'grace' note, or decoration, to the main note that follows. They are played very quickly, on the beat.

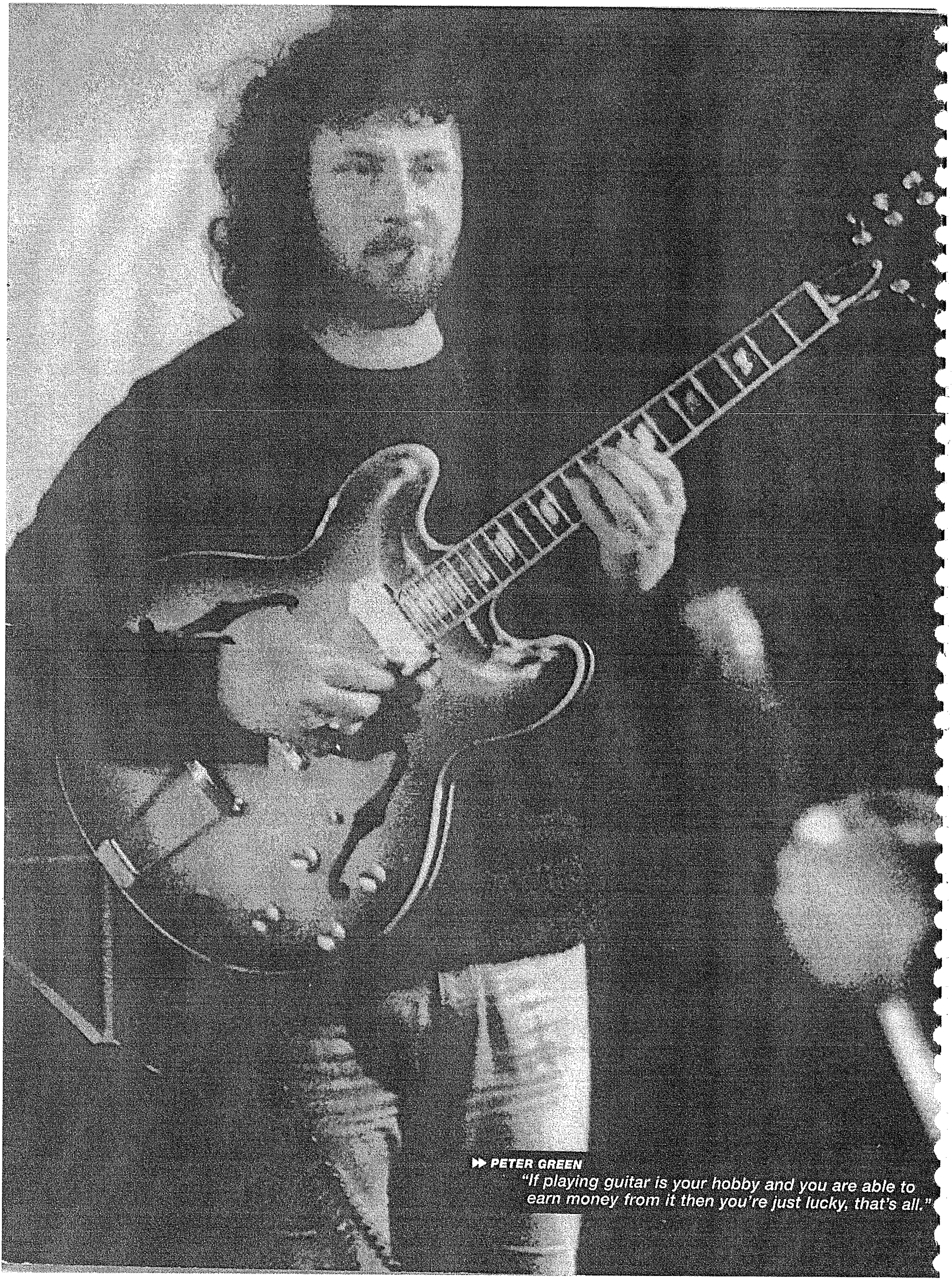
You'll notice that this example consists of two phrases repeated at an octave above or below.

To compare the effect of phrases with and without glisses etc., listen carefully to the next example.

The first two bars are essentially the same, but bar two has a hammer-on/pull-off and a gliss or slide:

TRACKS 18+19



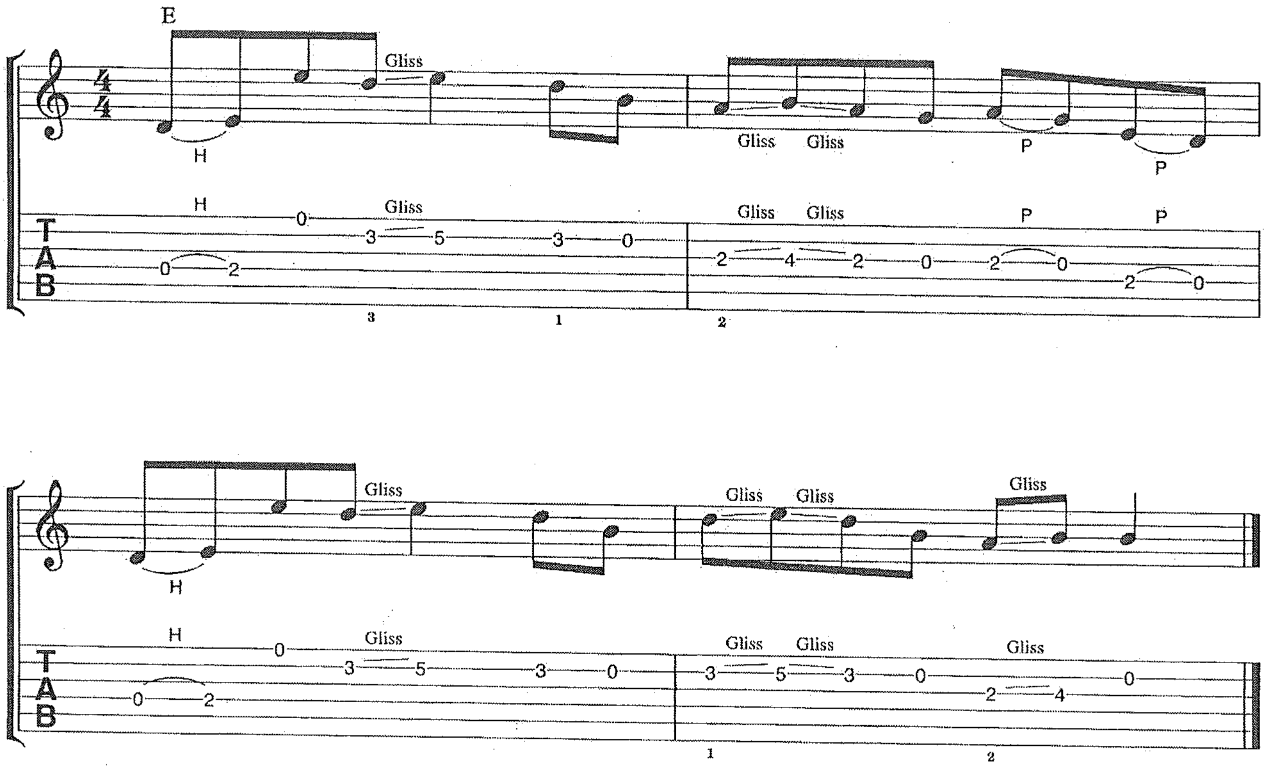


PETER GREEN
"If playing guitar is your hobby and you are able to earn money from it then you're just lucky, that's all."

Although we are using the notes of a scale, we don't have to keep moving up or down a step at a time.

The next example starts with a leap:

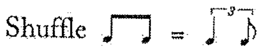
TRACKS 22+23


E
H
Gliss
Gliss
Gliss
P
P
T
A
B
0
2
0
3
5
3
0
2
4
2
0
2
0
2
0
3
1
2
H
Gliss
Gliss
Gliss
Gliss
0
2
0
3
5
3
0
3
5
3
0
2
4
0
1
2

Notice the way that the open E in bars 1 and 3 and the open B in bar 4 are immediately followed by the same note fretted on the next string down.

This is a common blues technique which can be termed 'reinforcement'.

In the next example we use the same idea of repeating a phrase in a different octave. You'll see written above the staff:



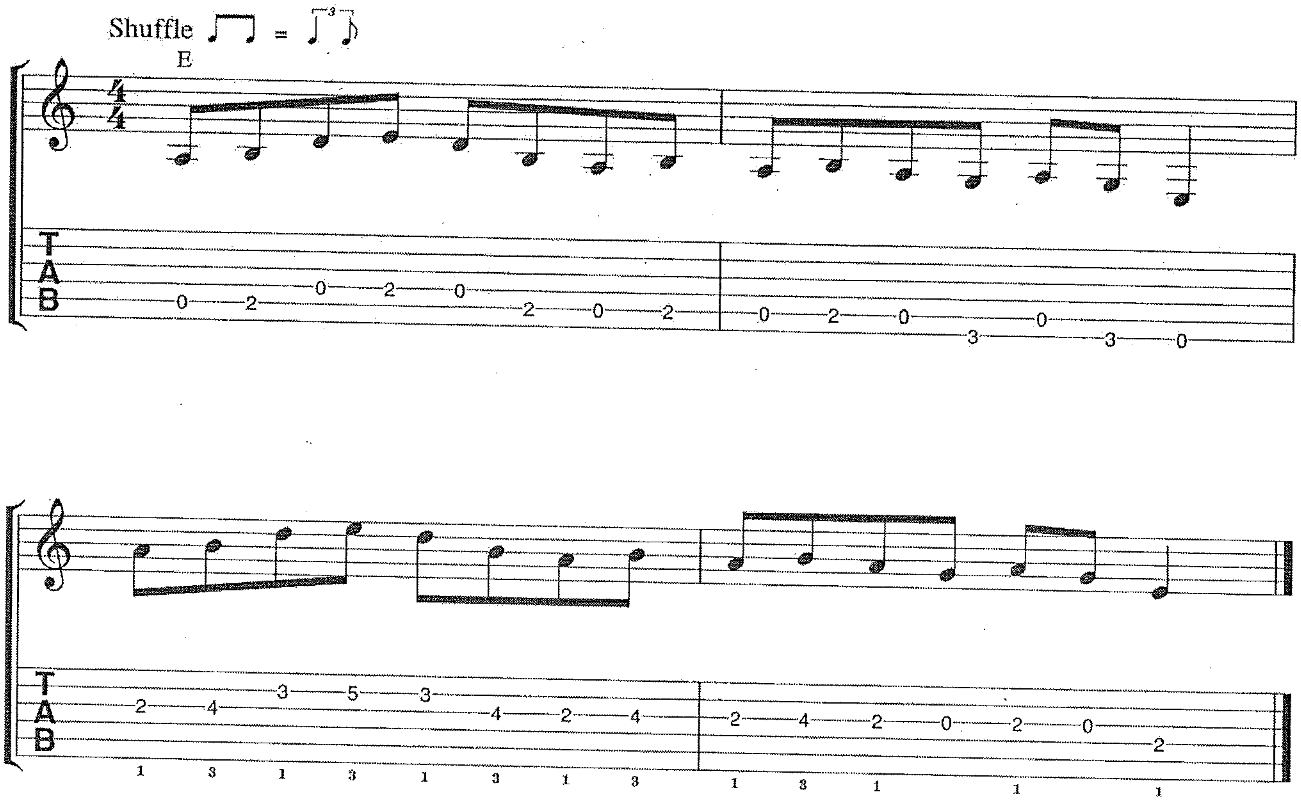
This indicates that the eighth notes (quavers) are to be played not stiffly as 1 & 2 & 3 & 4 &, but like a triplet with the middle note missed out 1 (&) & 2 (&) & etc.

You'll instantly recognise this blues rhythm.

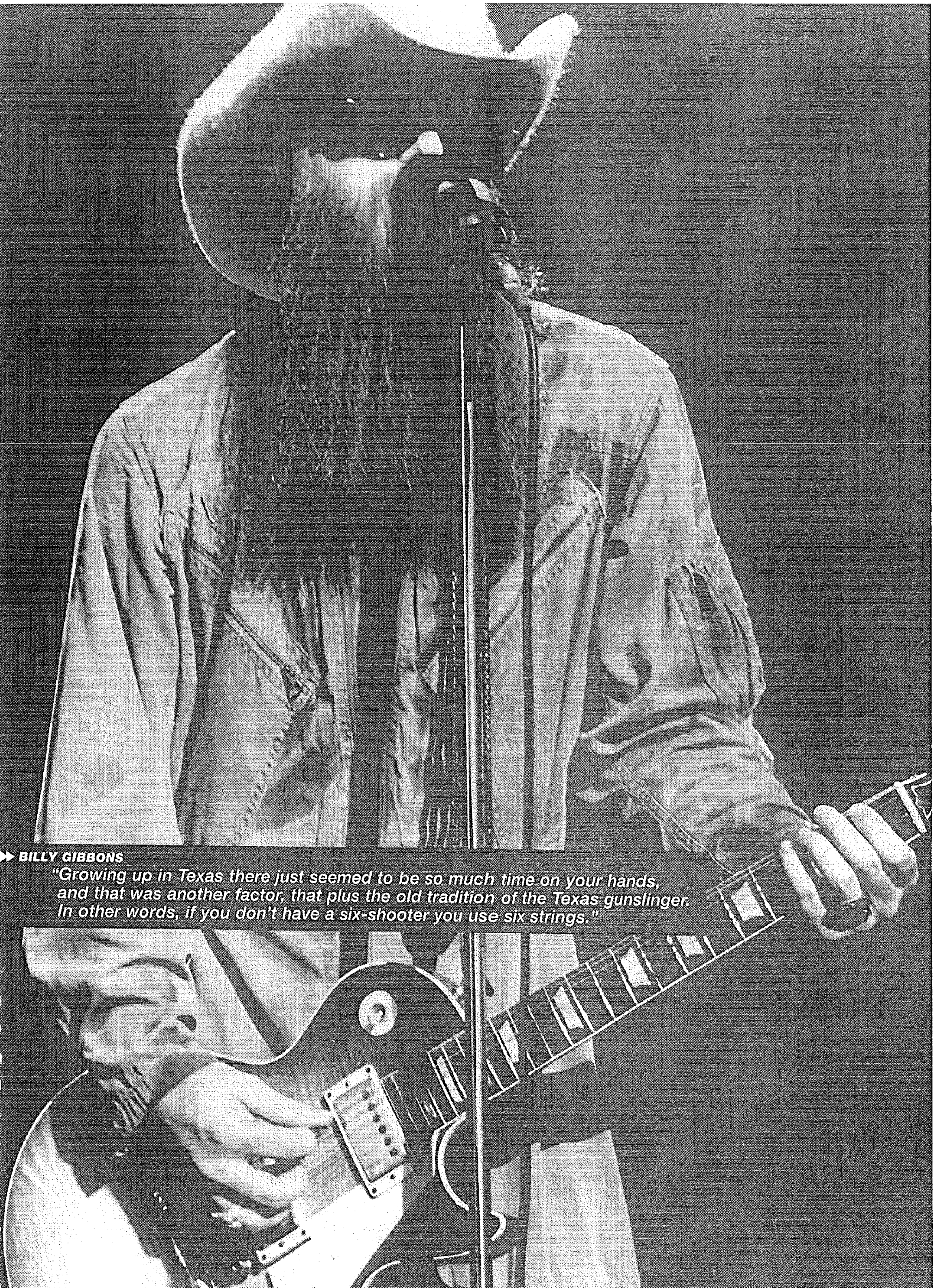
It's written this way in $\frac{4}{4}$ so that it's easier to read.

All the examples in the book should be played with this 'Shuffle' feel in mind.

TRACKS 20+21


Shuffle
3
E
4/4
T
A
B
0 2 0 2 0 2 0 2
0 2 0 3 0 3 0
2 4 3 5 3 4 2 4
2 4 2 0 2 0 2
1 3 1 3 1 3 1 3
1 3 1 1 1

There are no hammer-on/pull-offs or glisses indicated. Where would you put them?

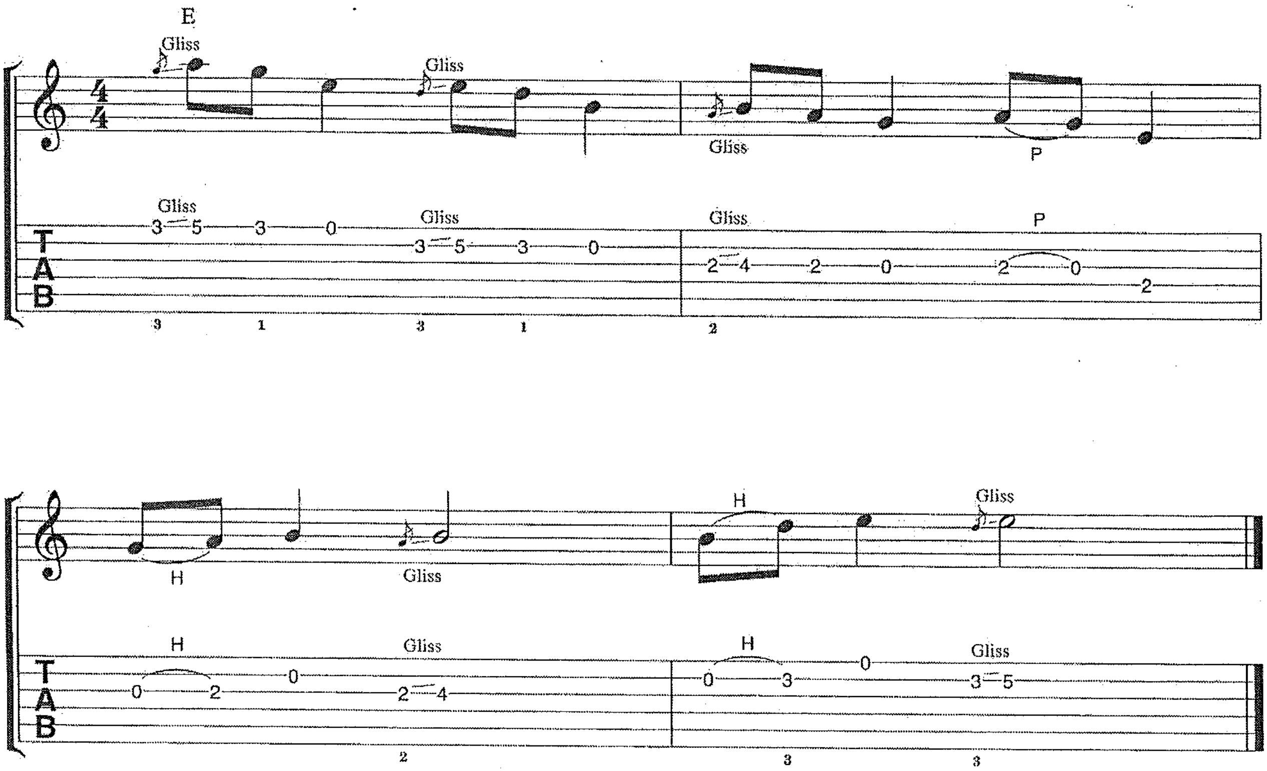


BILLY GIBBONS

"Growing up in Texas there just seemed to be so much time on your hands, and that was another factor, that plus the old tradition of the Texas gunslinger. In other words, if you don't have a six-shooter you use six strings."

Our next example has more of this, and begins with a descending phrase which is a well-known way of commencing a solo:

TRACKS 24+25

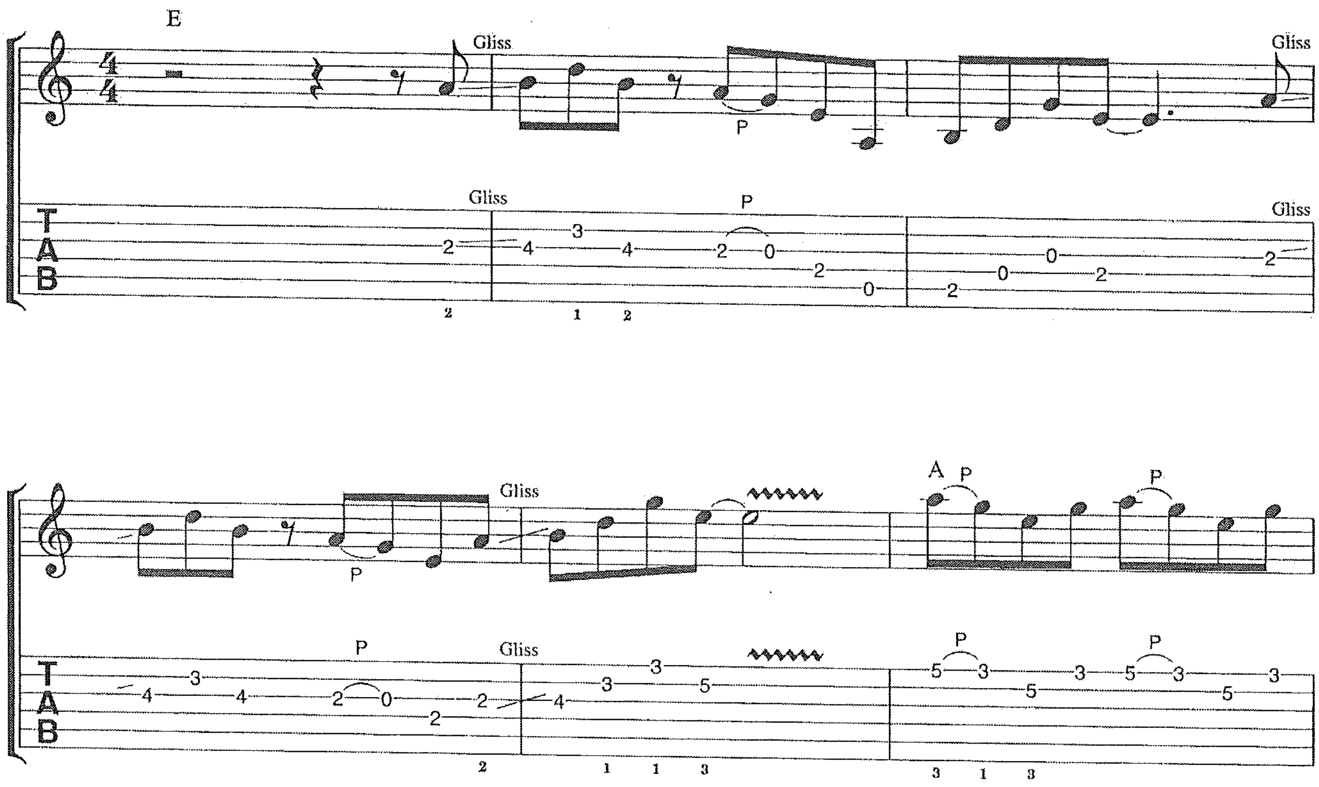

E
Gliss
Gliss
Gliss
P
H
Gliss
H
Gliss
T
A
B

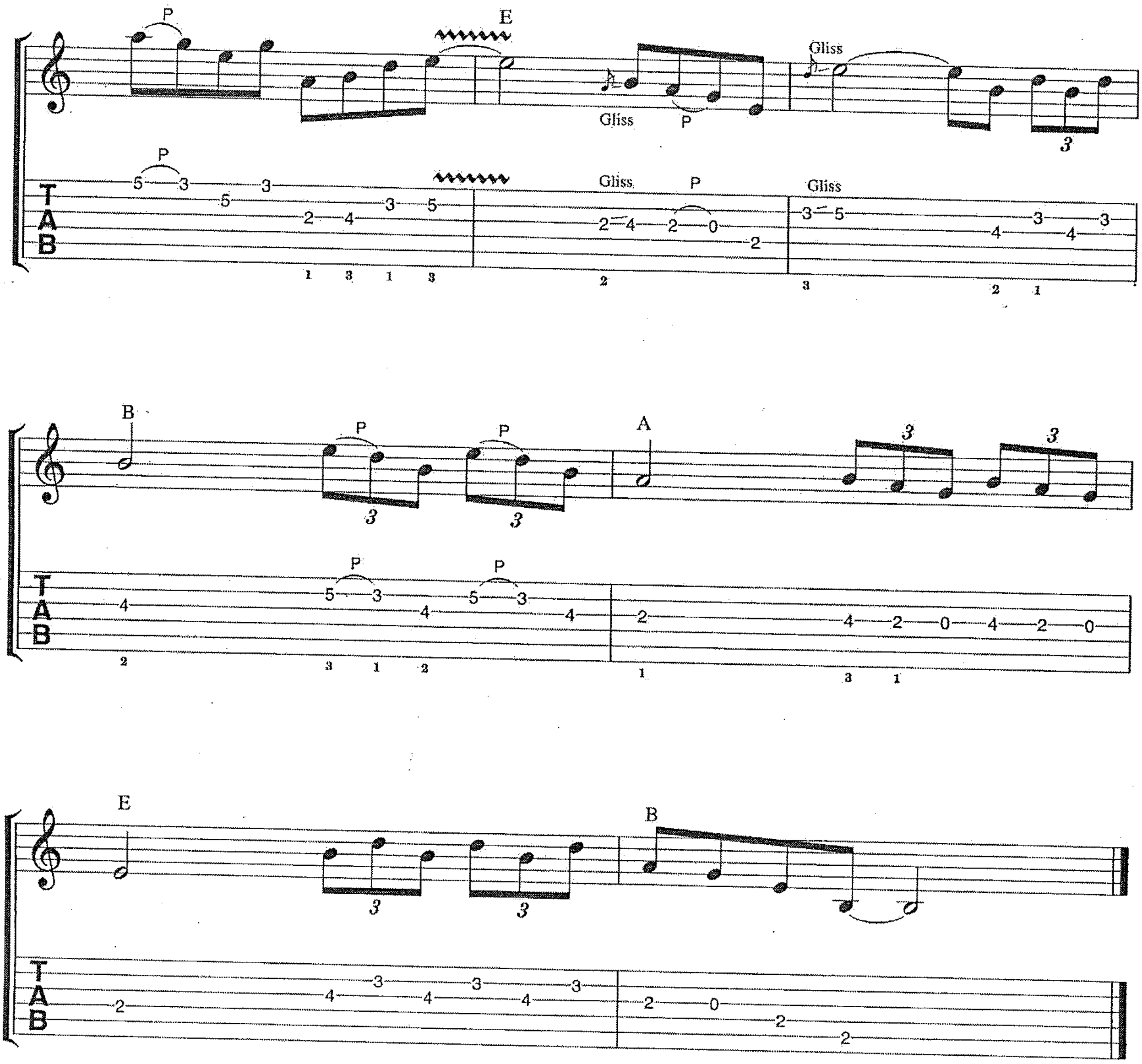
Howlin' Storm

Now we're ready to attempt a solo over a complete 12-bar blues. *'Howlin' Storm'* features all the 'toolkit' techniques.

Initially, you can leave all these decorations out if you just want to concentrate on playing the notes accurately. It starts on the fourth off-beat, so you'll hear four taps before the first note is played.

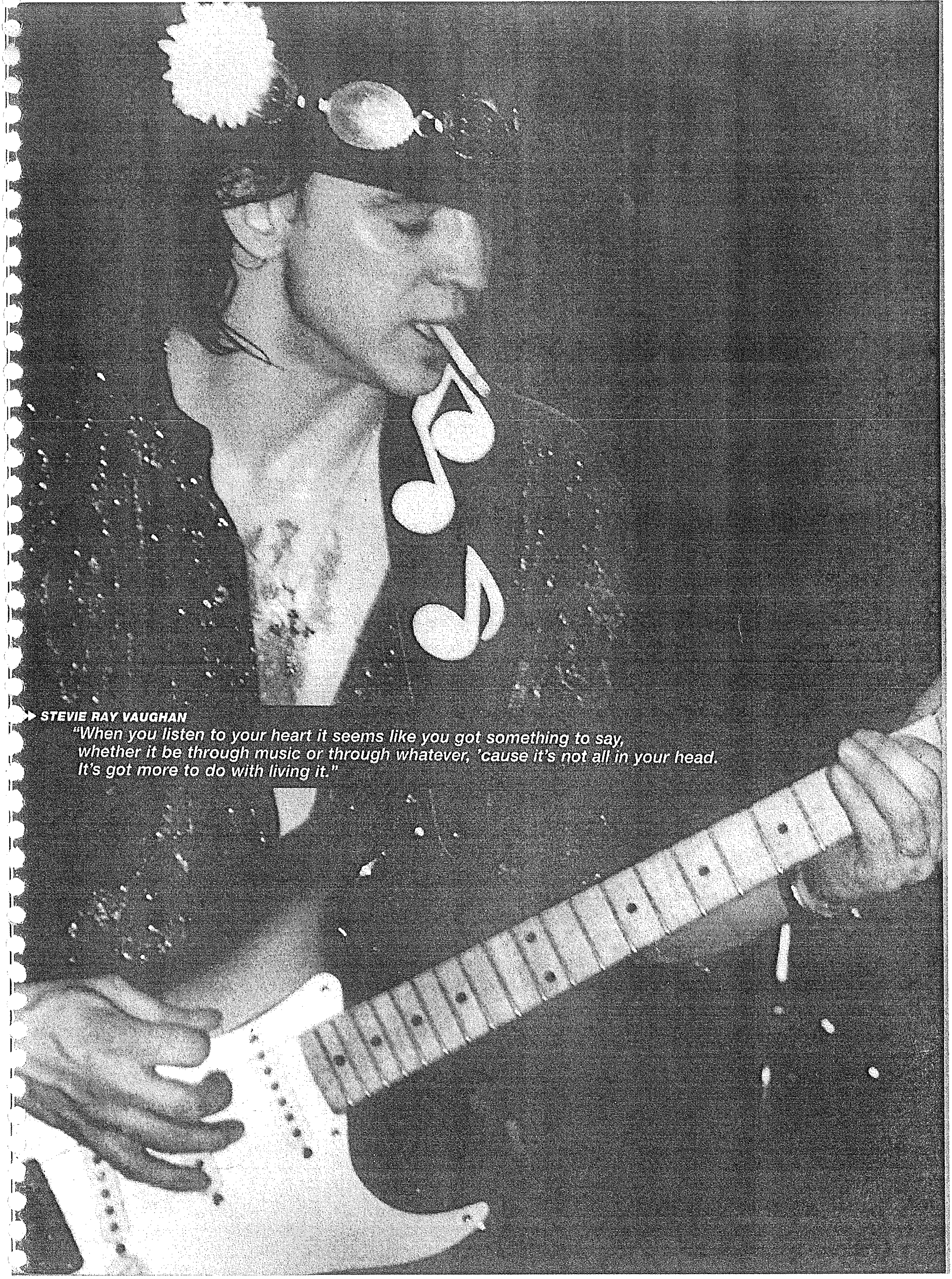
TRACKS 26+27




P
E
Gliss
P
Gliss
T
A
B
B
P
P
A
E
B

'Howlin' Storm' follows a standard 12-bar chord sequence, using E, A and B.

One of the characteristics of blues playing is that despite the chord changes you can stay on the pentatonic minor and you won't hit any obviously wrong notes.



STEVIE RAY VAUGHAN

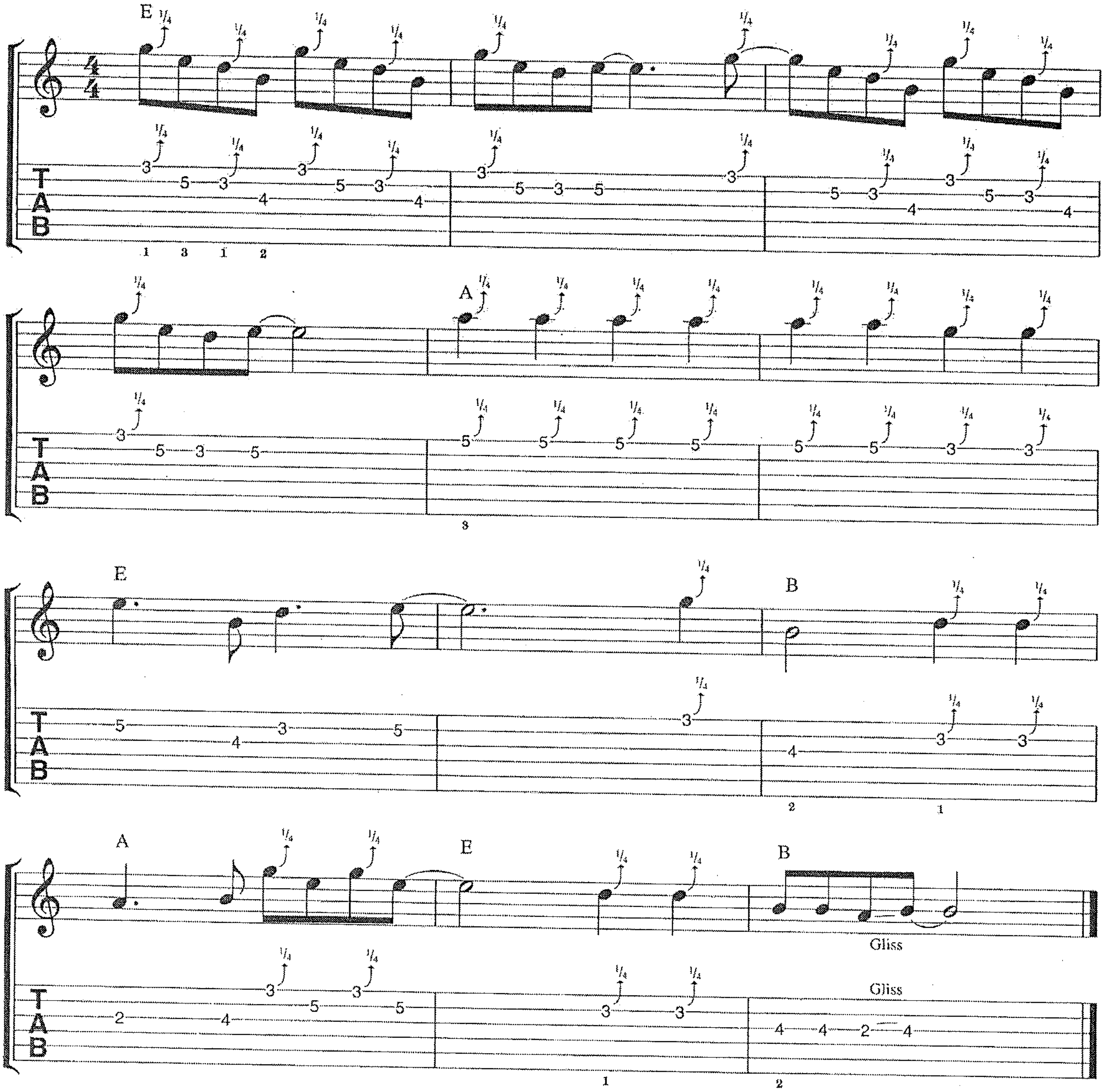
"When you listen to your heart it seems like you got something to say, whether it be through music or through whatever, 'cause it's not all in your head. It's got more to do with living it."

EASY INTERMEDIATE ADVANCED

Slight Bend Blues

'Slight Bend Blues' introduces another technique: the microtone bend. This is a bend which is too small to reach a new note (about a quarter tone). Blues players use this a lot. It's a bit like smudging the note. It creates a distinctive slurred, lazy feel.

TRACKS 28+29



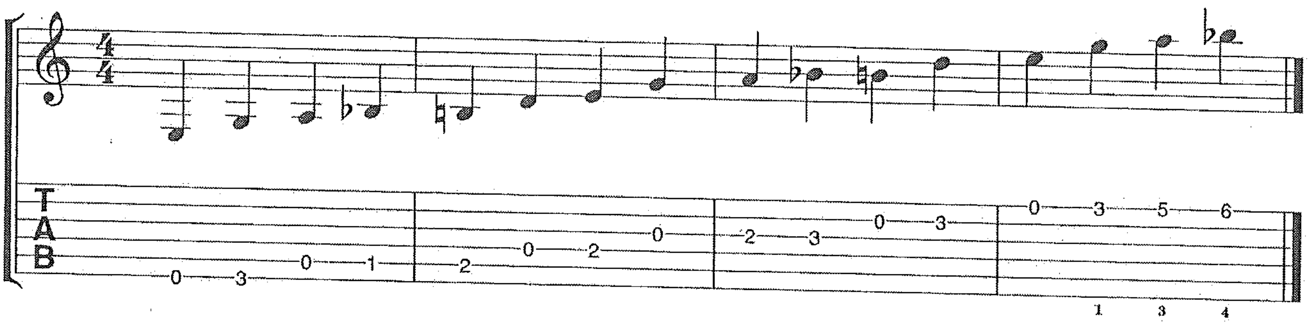
EASY INTERMEDIATE ADVANCED

Flat In Bluesville
The Blues Scale

By simply adding one note to the E *pentatonic minor* scale we've been using, we get the E *blues scale*. The extra note is B♭, and is technically known as the 'flattened 5th' (♭5).

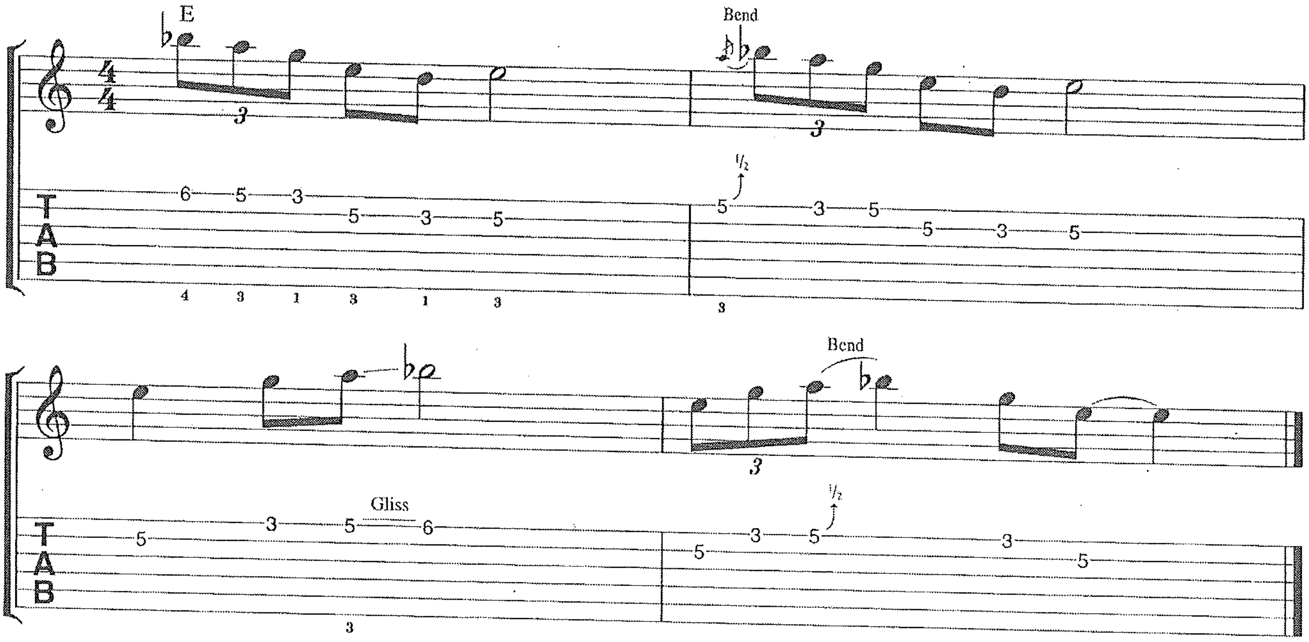
In bars 2 and 3 you'll notice that two of the B's have a ♮ sign before them. This is called a 'natural' and it cancels out the flat before it. Here is our first scale with this note included:

TRACKS 30+31



We can get this new B♭ note either by fretting it or by bending A up a half tone. In the next example you can hear the contrast between them.

TRACKS 32+33

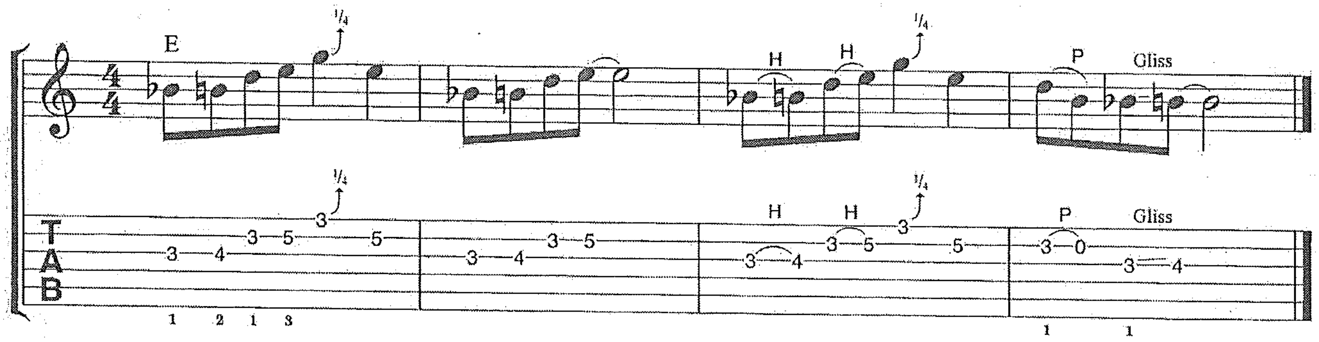


▶▶ **B.B. KING**

"The blues are almost sacred to some people, but others don't understand and when I can't make them understand it makes me feel bad because they mean so much to me."

The next sequence brings in the microtone bend, and shows a common trick of playing from B♭ to B:

TRACKS 34+35



EASY INTERMEDIATE ADVANCED

Flat Broke Blues

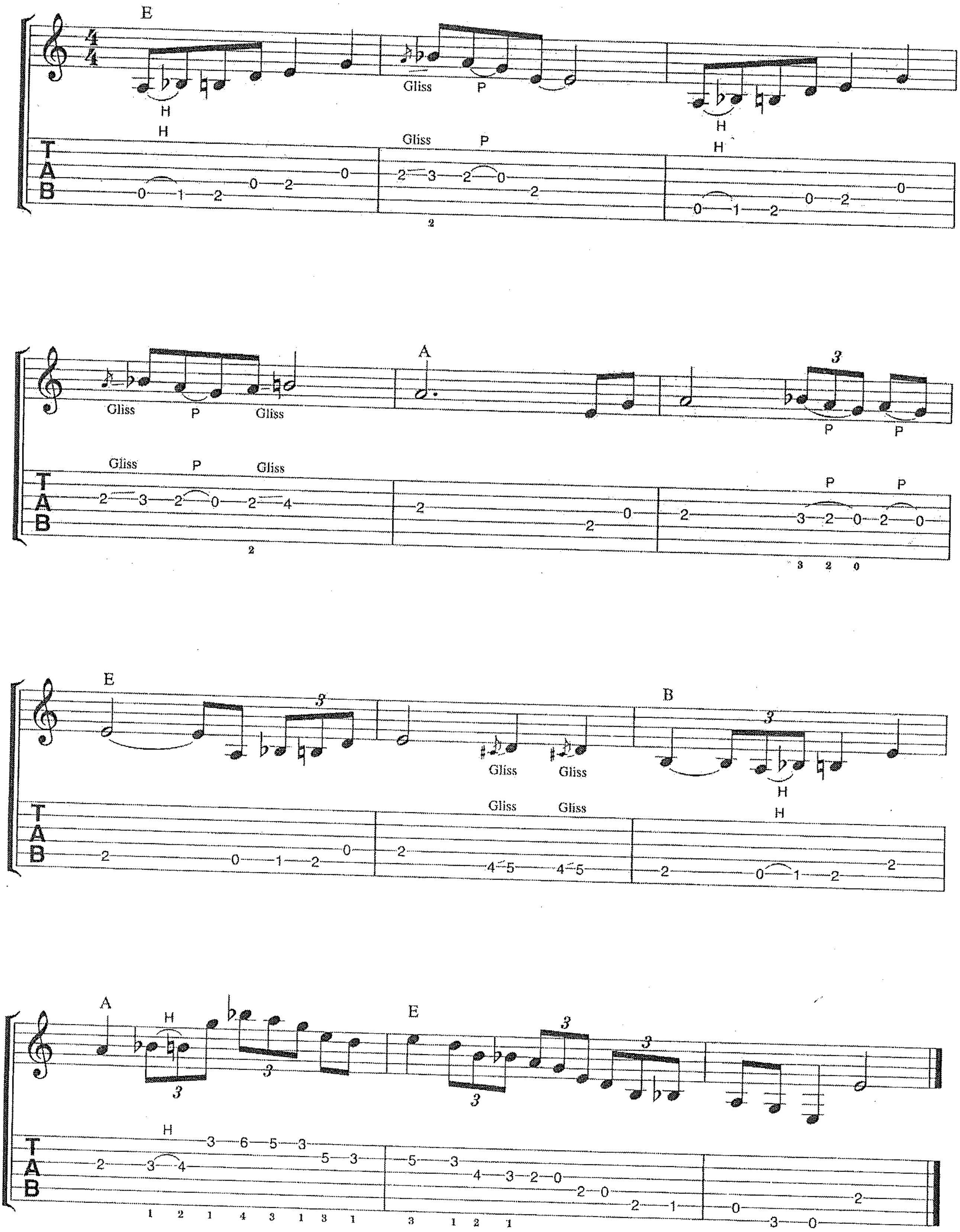
Now let's play another 12-bar, including this extra note. Notice how bars 1 and 3 use the same phrase but 2 and 4 answer it in different ways.

In bar 8, fretting D instead of using an open string provides the chance for a slide.

In bar 10 we have a leap from B to G. Leaps are effective because they create a sense of surprise.

'Flat Broke Blues' ends with a tumble of triplets going all the way down the scale before leaping back to the key note E.

TRACKS 36+37

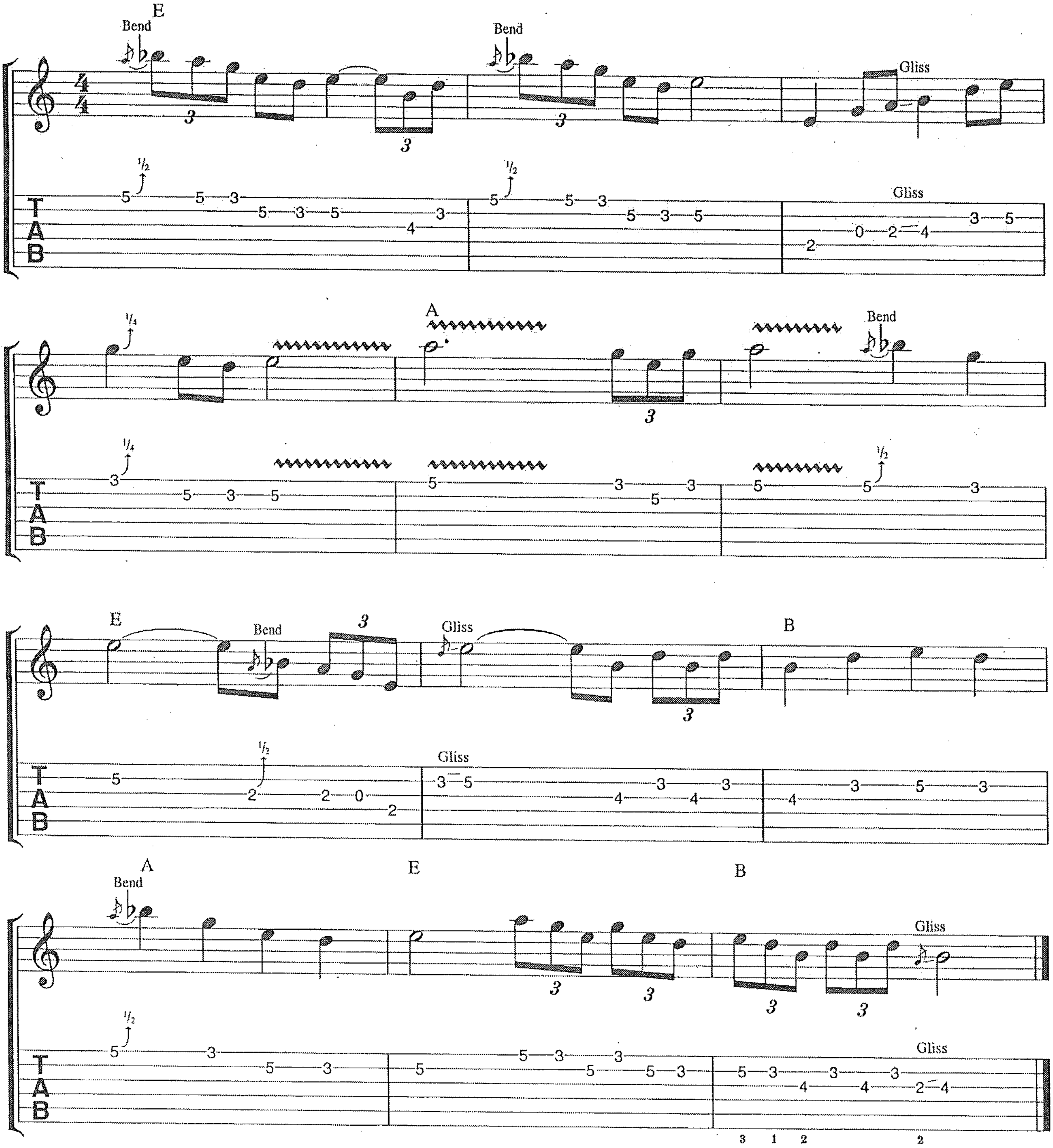

E
H
Gliss
P
H
Gliss
P
A
P
P
E
Gliss
Gliss
B
H
A
H
E
T
A
B

Just Cruisin'

Just Cruisin' features a similar triplet ending. Notice the B♭ reached by a bend in bars 1-2, and the sustained A in bars 5-6. Don't be afraid to hold a note!

Playing good lead doesn't mean you have to play lots of notes! Holding a note creates a breathing space and expectation for what you're going to do next.

TRACKS 38+39


E
Bend
Bend
Gliss
½
½
Gliss
¼
A
Bend
¼
½
E
Bend
Gliss
B
½
Gliss
A
Bend
E
B
Gliss
½
Gliss
T
A
B
3 1 2
2

▶▶ GARY MOORE

"When I was in Skid Row, the bass player wanted me to be the fastest player in the world. And I didn't realize how fast I was playing... I just thought all the other guitarists were faster than me and I tried to catch up."

In bar 7 you bend A at the 2nd fret of the 3rd string to B♭. Don't worry if you find this hard at first even with light-gauge strings.

You're so close to the nut the string tension is considerable.

EASY INTERMEDIATE ADVANCED

Turnarounds

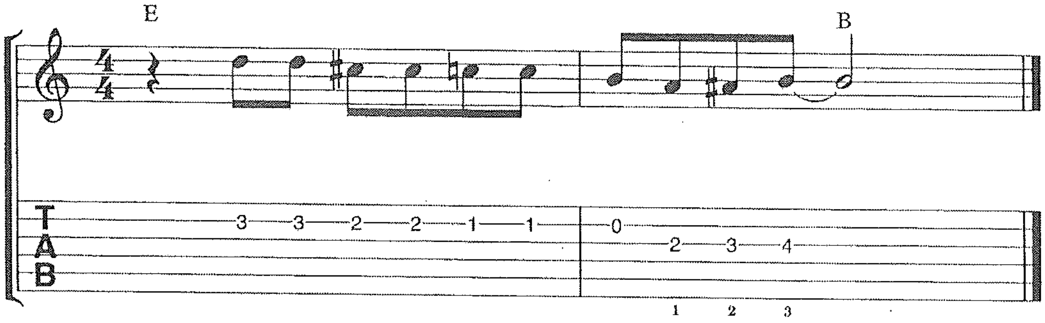
The eleventh and twelfth bar of any 12-bar blues often features a formula of notes known as a turnaround.

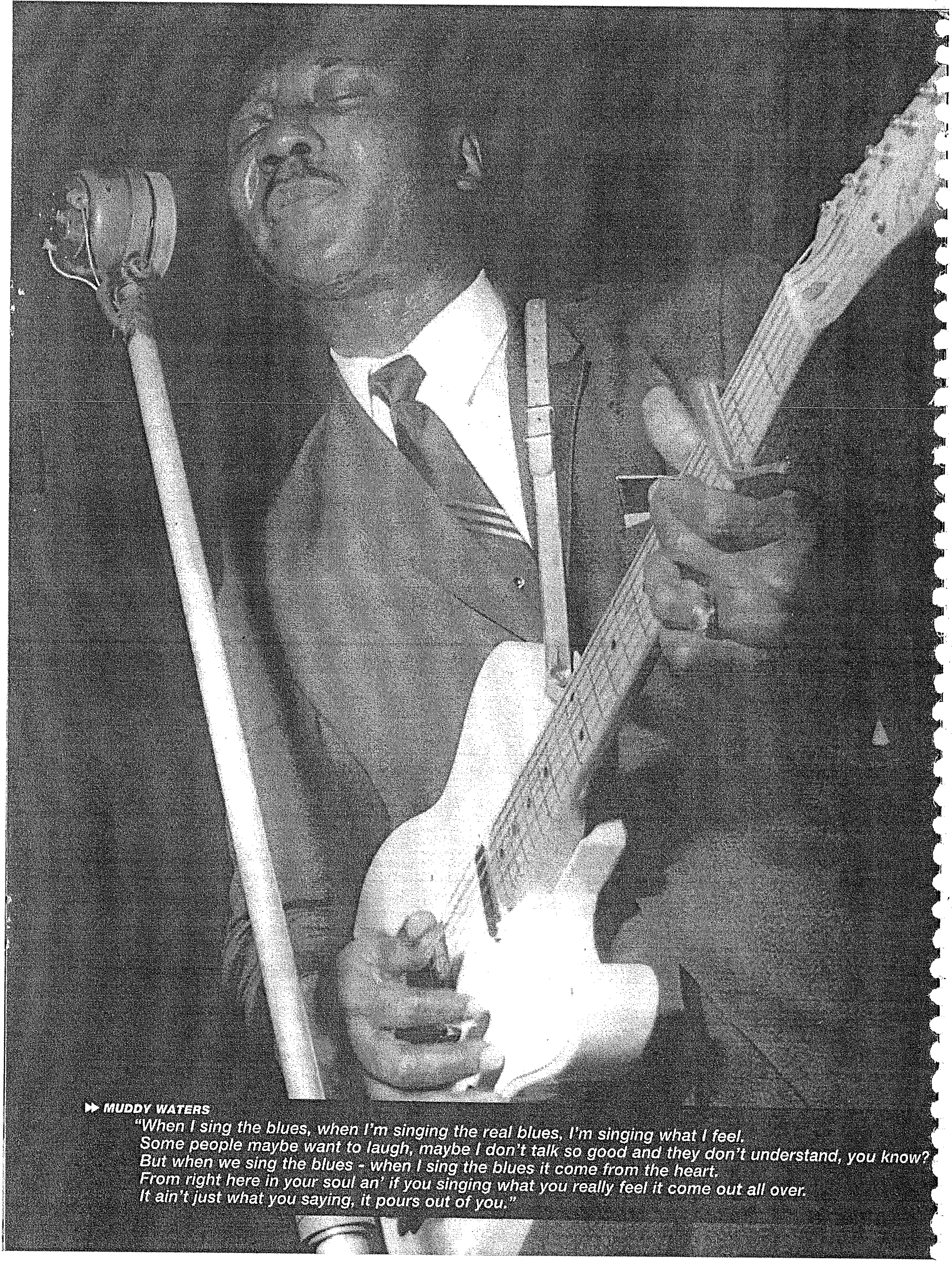
These notes can be played by the rhythm guitarist, but the lead player will find them useful. Try to use alternate picking.

In Examples 44 + 45 and 46 + 47 the *turnarounds* will be tricky at first because you're moving from the 1st to the 3rd string.

Each example begins at bar 9, so you'll hear two bars of backing before the music reaches the turnaround for you to play.

TRACKS 40+41

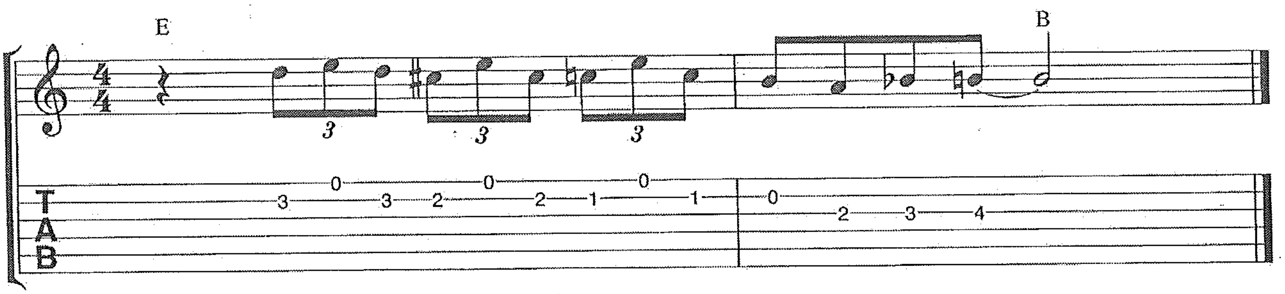




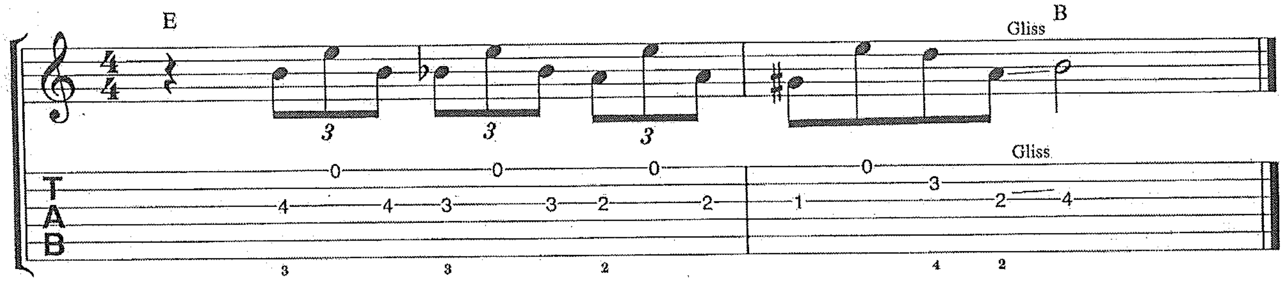
MUDDY WATERS

"When I sing the blues, when I'm singing the real blues, I'm singing what I feel.
Some people maybe want to laugh, maybe I don't talk so good and they don't understand, you know?
But when we sing the blues - when I sing the blues it come from the heart.
From right here in your soul an' if you singing what you really feel it come out all over.
It ain't just what you saying, it pours out of you."

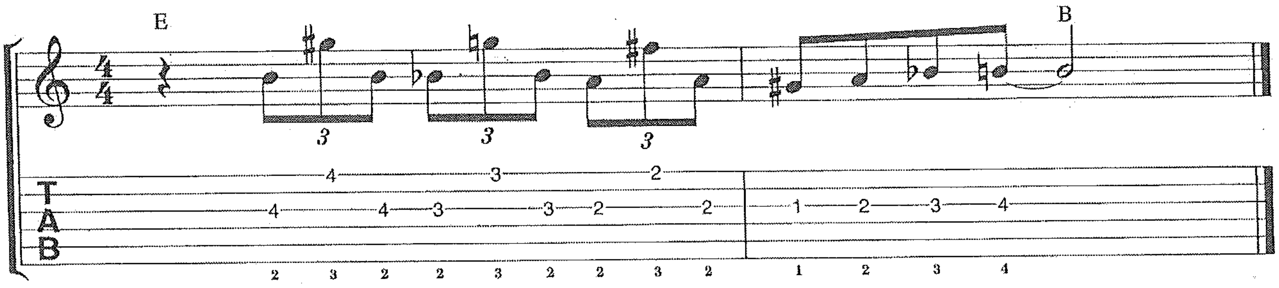
TRACKS 42+43



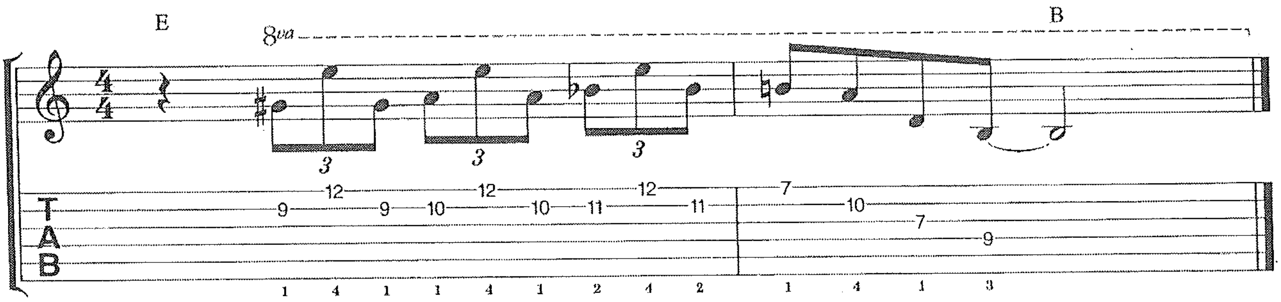
TRACKS 44+45


E
Gliss
B
Gliss
T
A
B

TRACKS 46+47



TRACKS 48+49



EASY INTERMEDIATE ADVANCED

Beyond The First Block

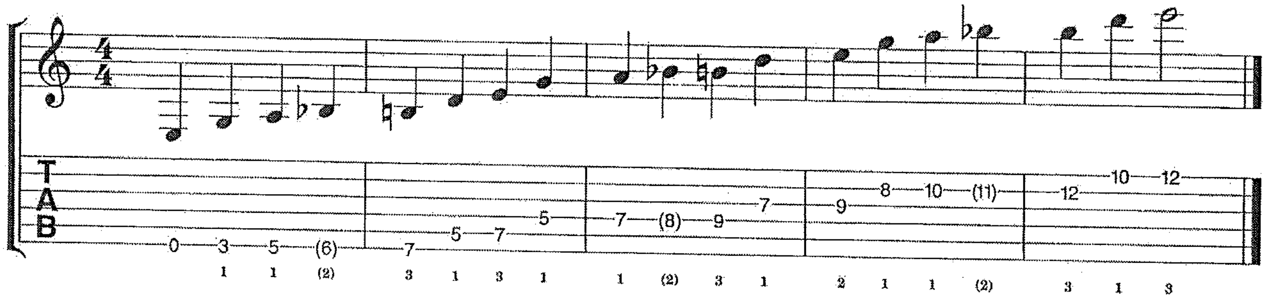
Playing Up The Fretboard

If Leo Fender and Les Paul had meant us to play lead only in first position they wouldn't have put this many frets on a guitar!

So let's venture up the neck, and further into Bluesville.

Here's our next scale. It features the same notes as before but fingered diagonally across the neck to the 12th fret. The B♭ (♭5) is put in brackets in the tab. If you want just E pentatonic minor leave it out:

TRACKS 50+51

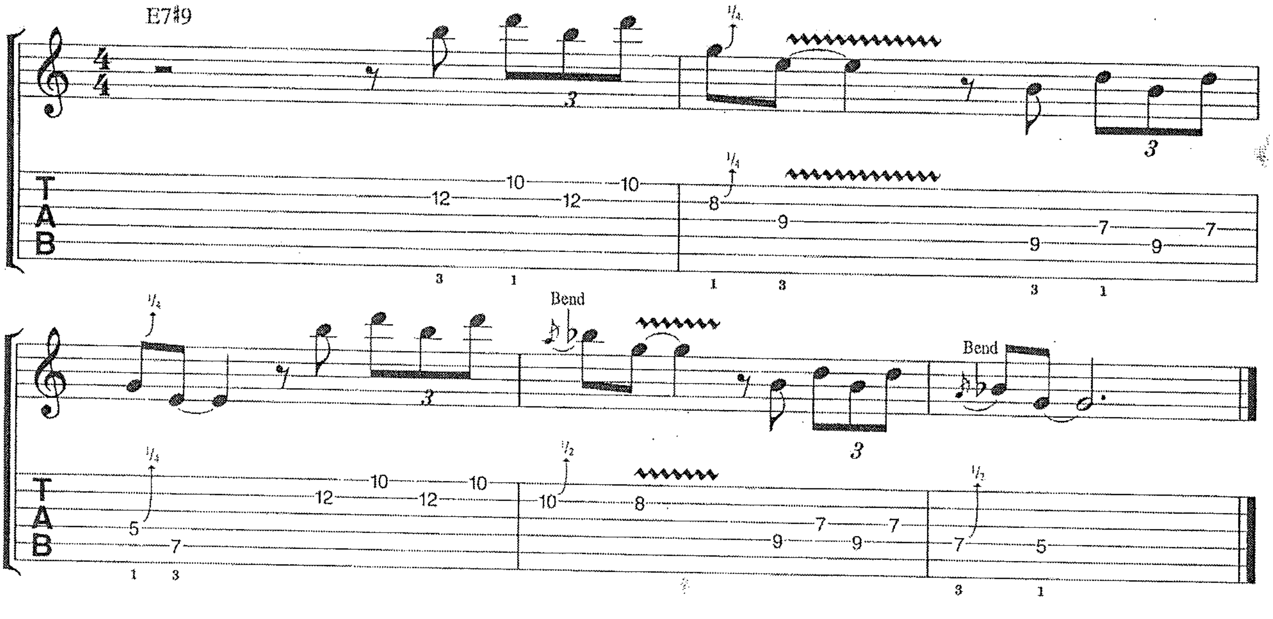


4/4
T
A
B
0 3 5 (6)
7 5 7 5
7 (8) 9 7
9 8 10 (11)
12 10 12
1 1 (2)
3 1 3 1
1 (2) 3 1
2 1 1 (2)
3 1 3

The next example shows how you can play a phrase and answer it in a different octave. This is effective because it emphasises the melodic aspect of what you're doing.

It starts on the off-beat of beat three (1 & 2 & 3 AND).

TRACKS 52+53

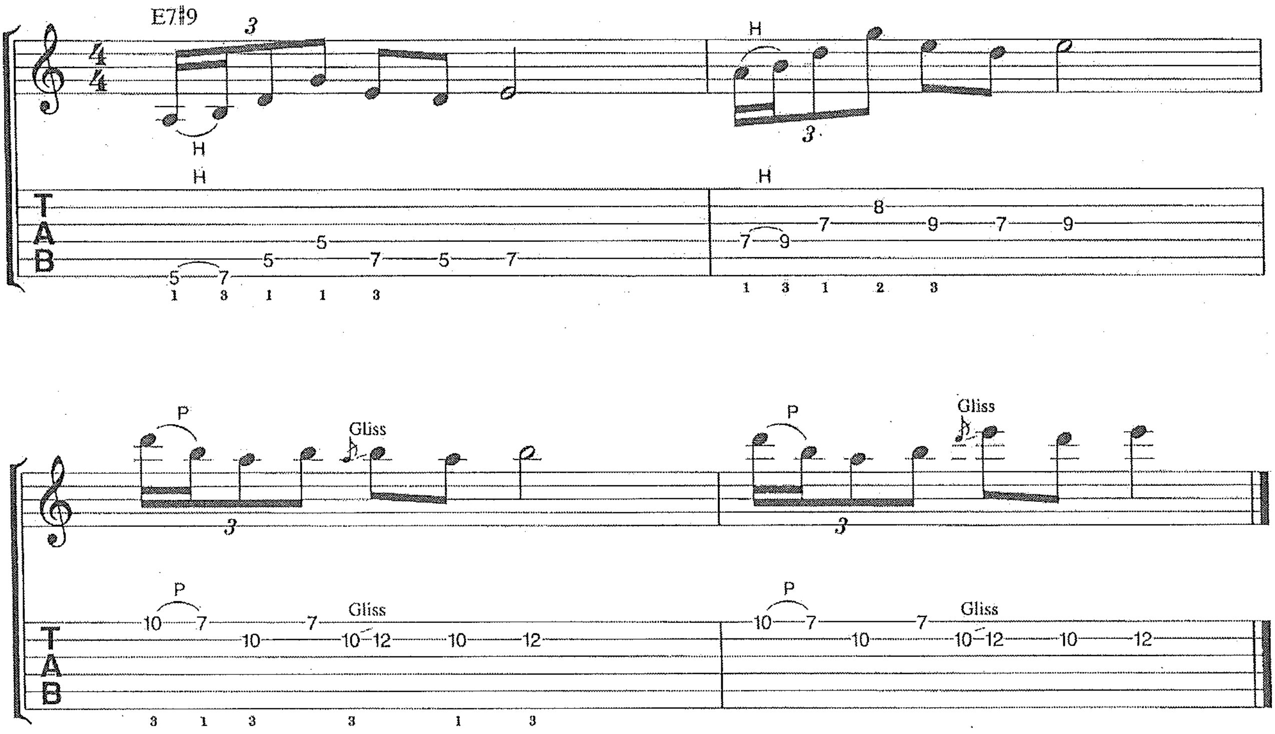


E7♯9
4/4
3
¼
T
A
B
12 10 12 10
8 9 9 7 9 7
3 1
1 3
3 1
¼
Bend
½
5 7
12 10 12 10
10 8 9 7 9 7
7 5
1 3
3 1

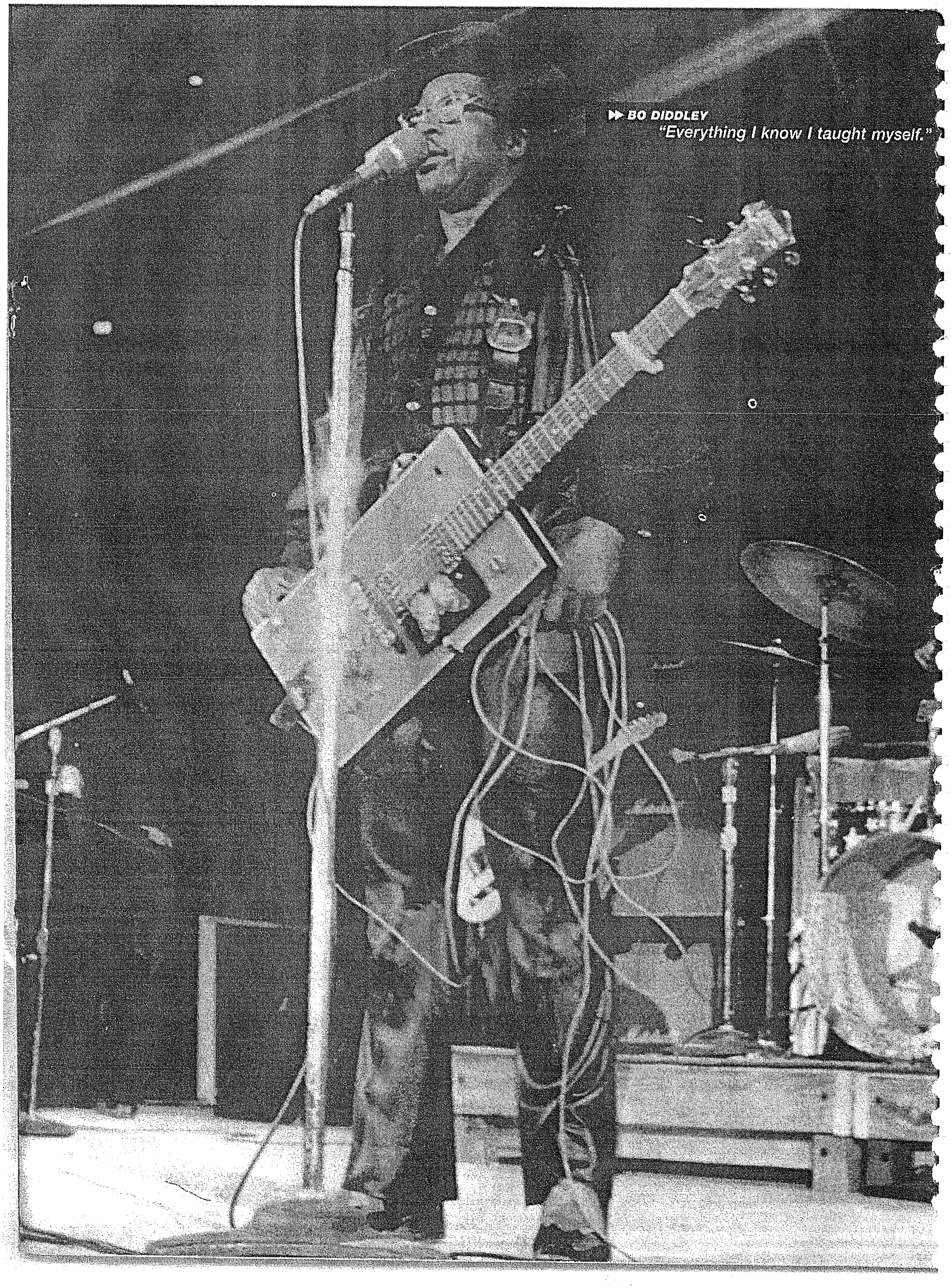
A similar answering phrase is featured in Example 54+55, this time ascending. Notice the new rhythm pattern in the 1st bar; a triplet with its first eighth note (quaver) divided in half.

It looks complicated on paper, but when listened to it's easy to follow:

TRACKS 54+55



E7♯9
3
H
P
Gliss
T
A
B
5 7 5 5 7 5 7
7 9 7 8 9 7 9
10 7 10 7 10 12 10 12
1 3 1 1 3
1 3 1 2 3
3 1 3 3 1 3



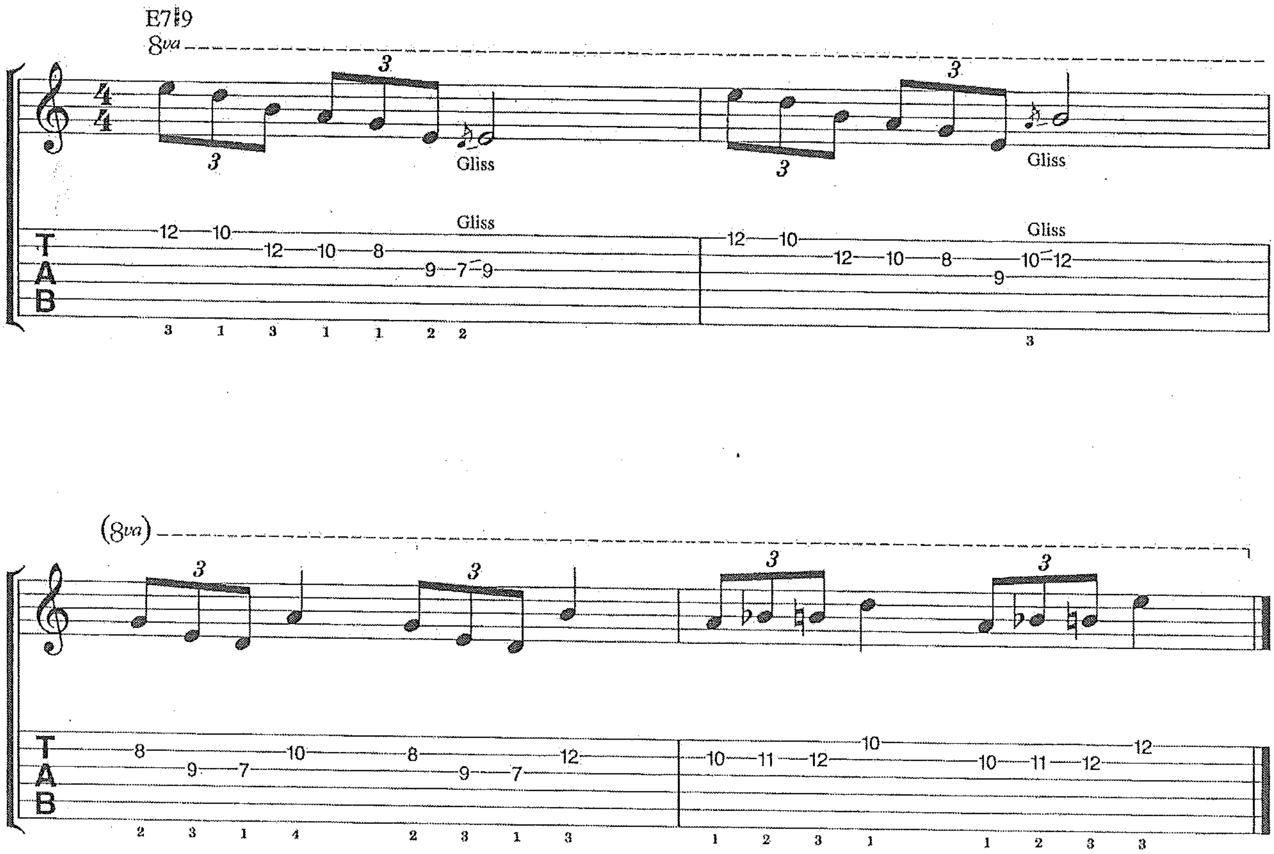
▸▸ BO DIDDLEY

"Everything I know I taught myself."

Here is a variation on the answer idea.

Play the same phrase at the same pitch but change the last note. This happens in each bar of Example 56+57:

TRACKS 56+57

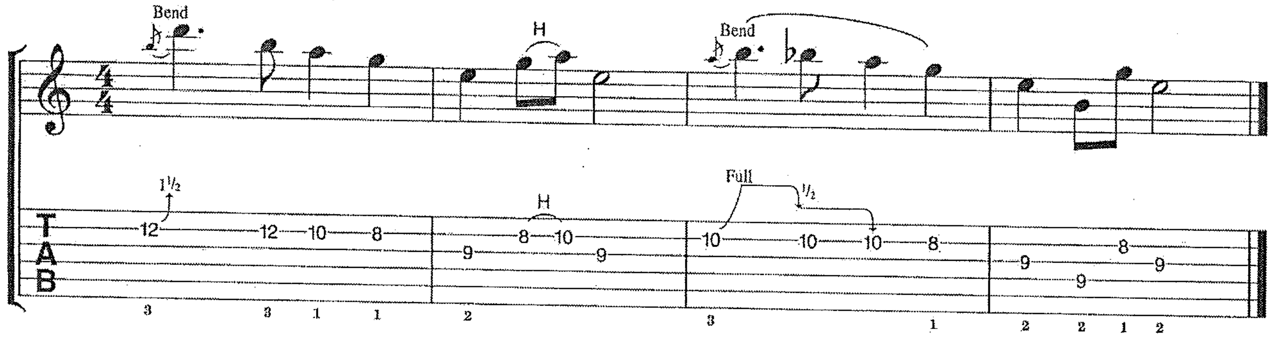

E7♯9
8va
(8va)
3
Gliss
T
A
B
12 10 12 10 8 9 7 9
3 1 3 1 1 2 2
12 10 12 10 8 9 10 12
3
8 9 7 10 8 9 7 12
2 3 1 4 2 3 1 3
10 11 12 10 10 11 12 12
1 2 3 1 1 2 3 3

Next, here are two popular blues bends.
In bar 1 we have B bent up 1½ tones to D.
In bar 3 we have a 'worked' bend.

By this we mean we get more than one note from a single bend. A at the 10th fret is bent first to B (a full bend), then you let the string down a fraction and hit it again.

This should be B♭ (a ½ bend). Then let the string return to its normal position and hit A once more:

TRACKS 58+59


Bend
H
Bend
1½
H
Full
½
T
A
B
12
12
10
8
9
8
10
9
10
10
10
8
9
9
8
9
3
3
1
1
2
3
1
2
2
1
2

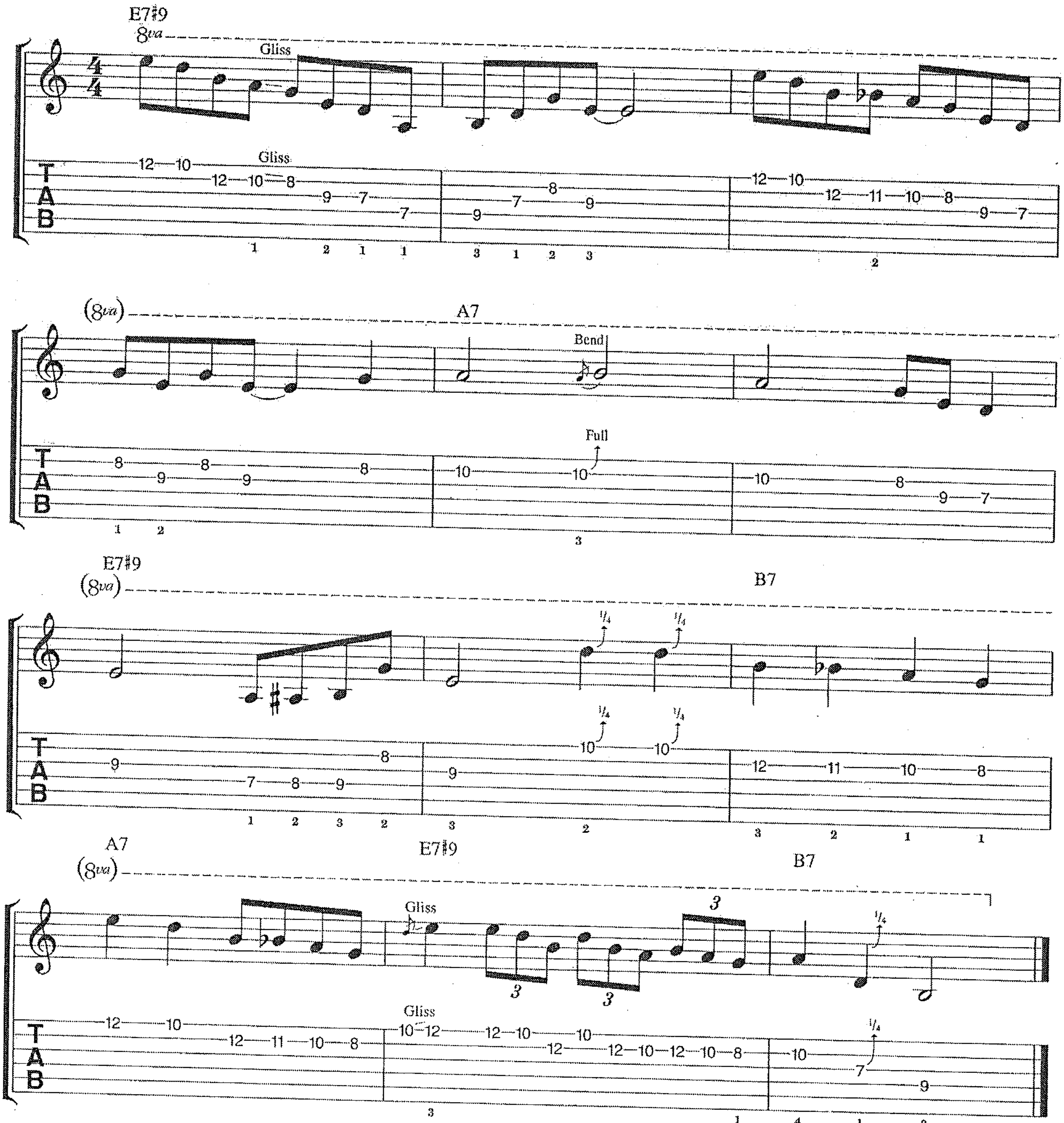
JOHN LEE HOOKER

"Albert King. Boy, now he played the blues! He's my favourite guitar player."

8.00 A.M. Coffee-Stand Blues

Time for another 12-bar sequence to pull some of these ideas together. Notice how some of the phrases are alike without being identical.

TRACKS 60+61


E7♯9
8va
Gliss
(8va)
A7
Bend
Full
E7♯9
(8va)
B7
¼
A7
(8va)
E7♯9
Gliss
3
B7
¼
T
A
B

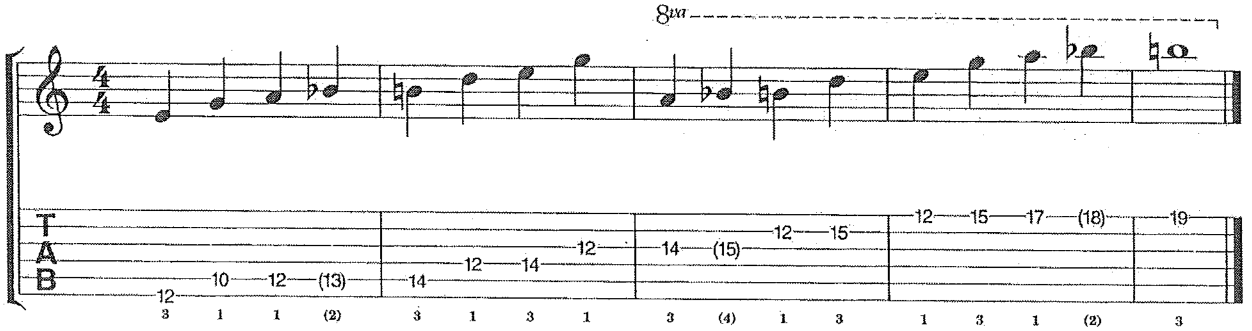
EASY INTERMEDIATE ADVANCED

High In The Jams
Playing Above The 12th Fret

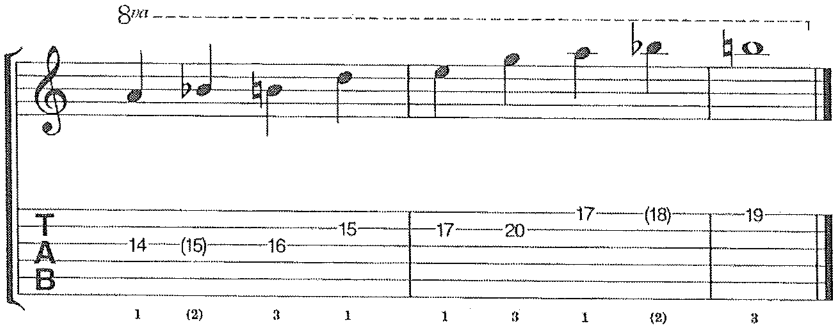
There's one more pattern for the E pentatonic minor/blues scale which you need to know. This takes us over the 12th fret and up to the 19th. *Of all the patterns we've looked at so far, this is the one when it comes to blues lead.*

A very high percentage of blues lead is improvised on this scale pattern. The ♭5 is given in brackets in the tab – omit it if you just want the pentatonic. An alternative fingering for part of the scale is also given:

TRACKS 62+63


8va
4/4
T
A
B
12 10 12 (13) 14 12 14 12 14 (15) 12 15 12 15 17 (18) 19
3 1 1 (2) 3 1 3 1 3 (4) 1 3 1 3 1 (2) 3

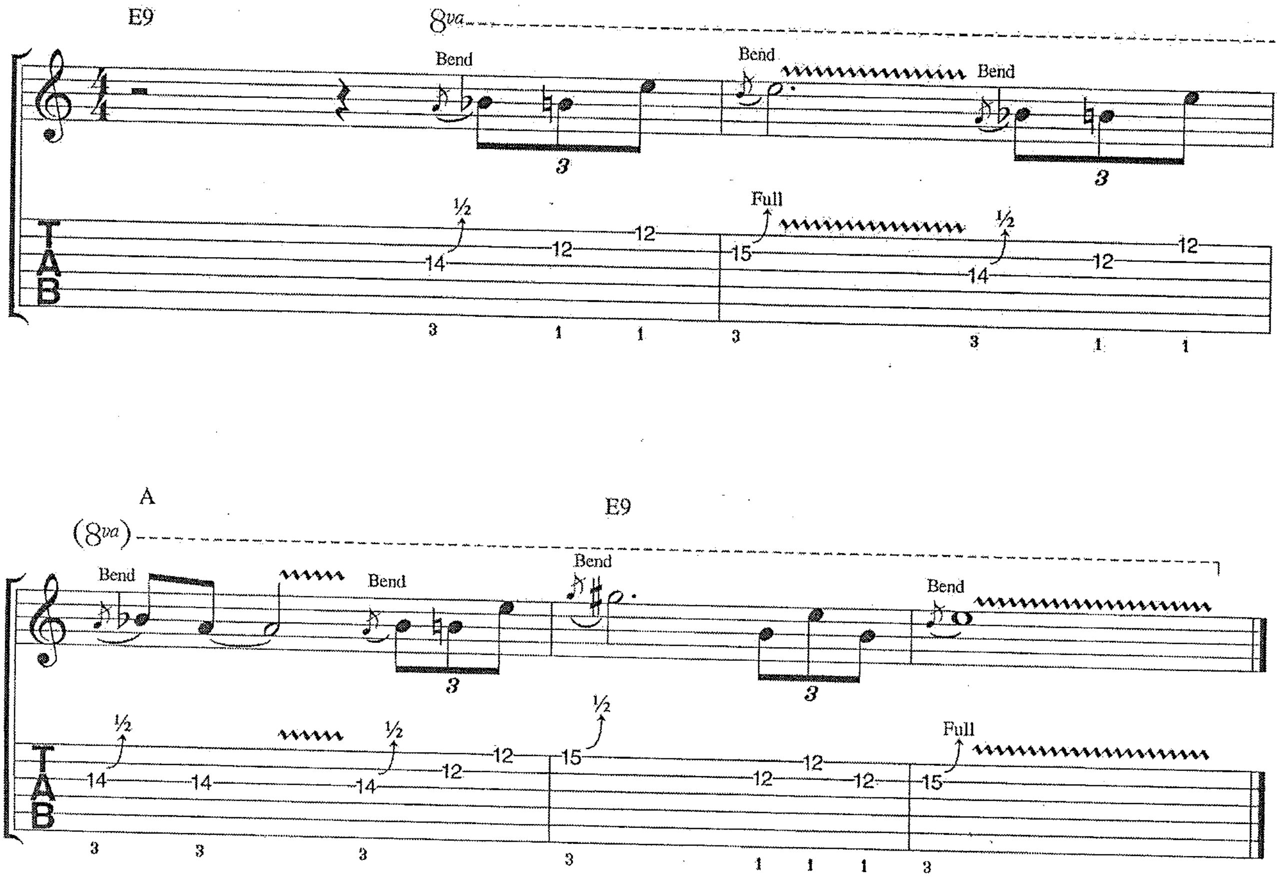
Alternate fingering

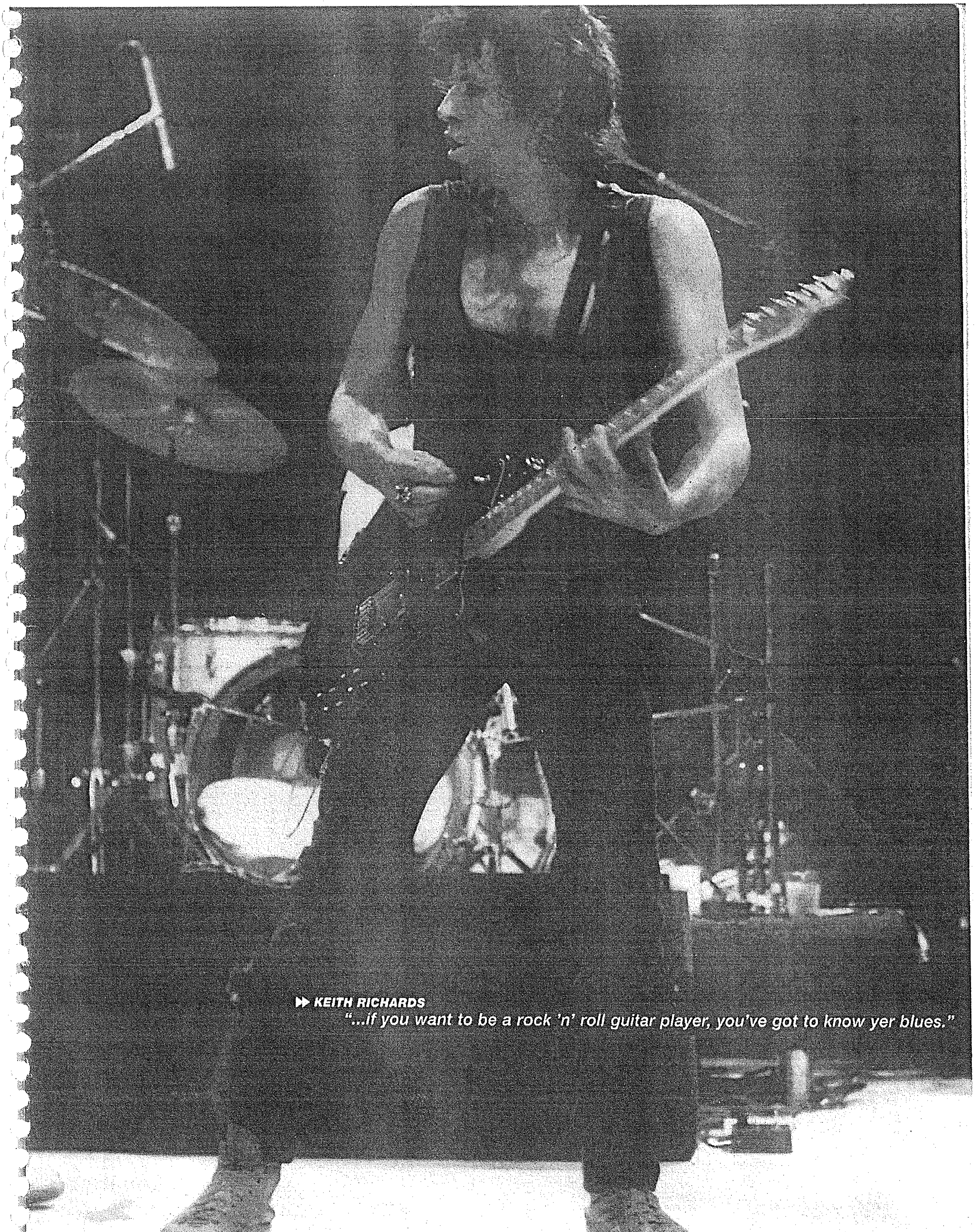

8va
T
A
B
14 (15) 16 15 17 20 17 (18) 19
1 (2) 3 1 1 3 1 (2) 3

The 12th fret position is popular because it lends itself to string bending. Our next example introduces the Mother of all Blues Licks.

Notice how you can move from the triplet to a bent A, D or G. There are several instances where the 1st finger is holding down two notes at once. This fingering is essential:

TRACKS 64+65


E9
8va
Bend
Bend
Bend
3
3
½
Full
½
14
12
12
15
14
12
12
T
A
B
3 1 1 3 3 1 1
A
E9
(8va)
Bend
Bend
Bend
Bend
3
3
½
½
½
Full
14
14
14
12
12
15
12
12
12
15
3 3 3 3 1 1 1 3

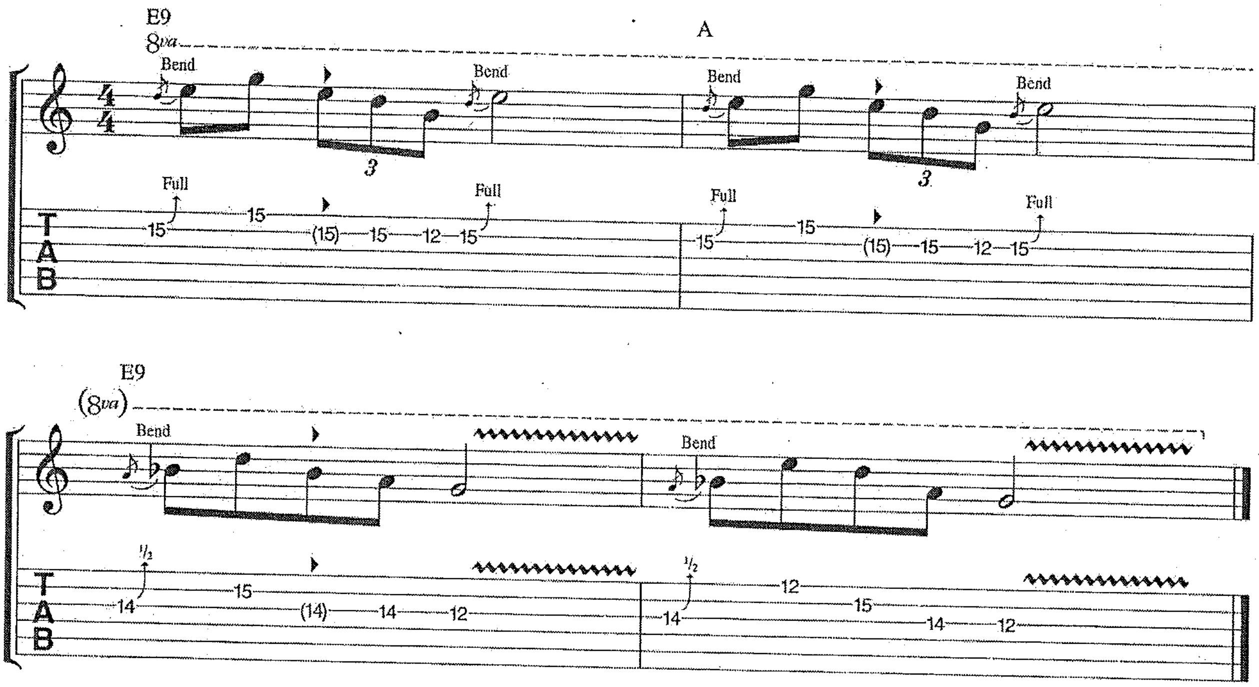


KEITH RICHARDS

"...if you want to be a rock 'n' roll guitar player, you've got to know yer blues."

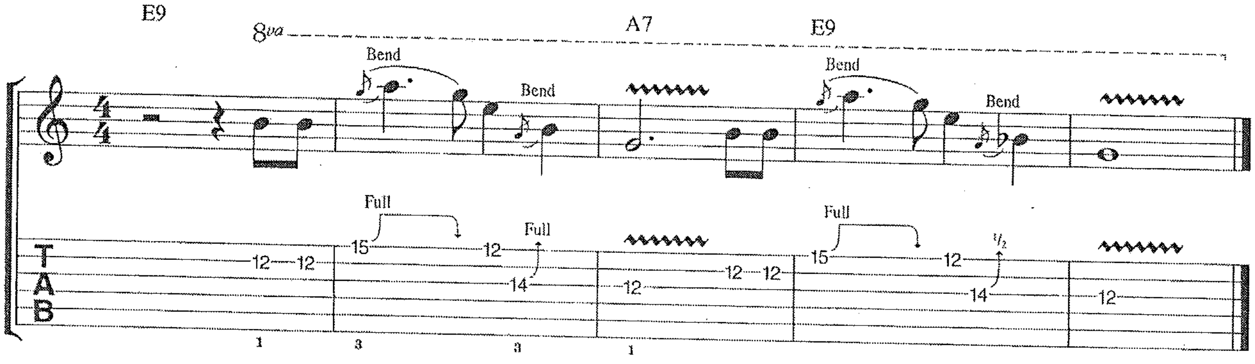
Here's another classic blues bend. D at the 15th goes up a full tone to E. Hold that bend up while you hit G at the 15th on the 1st string. Strike the bent D again and let it fall back to rest. Notice the vibrato on the last note in bars 3 and 4:

TRACKS 66+67


E9
8va
Bend
Full
A
E9
(8va)
½
T
A
B
15 15 (15) 15 12 15
15 15 (15) 15 12 15
14 15 (14) 14 12
14 12 15 14 12

Another favoured blues lead trick is to bend up to a note and then drop to a note much lower. You hear the bend go up, but you never hear it come back down again. Listen to the last B in bars 2 and 4, and how it goes to G without the A in between. Notice also the first bend in bars 2 and 4 is allowed to fall to G. The G isn't played:

TRACKS 68+69


E9
8va
A7
E9
Bend
Full
½
T
A
B
12 12 15 12 14 12 12 12 15 12 14 12
1 3 3 1

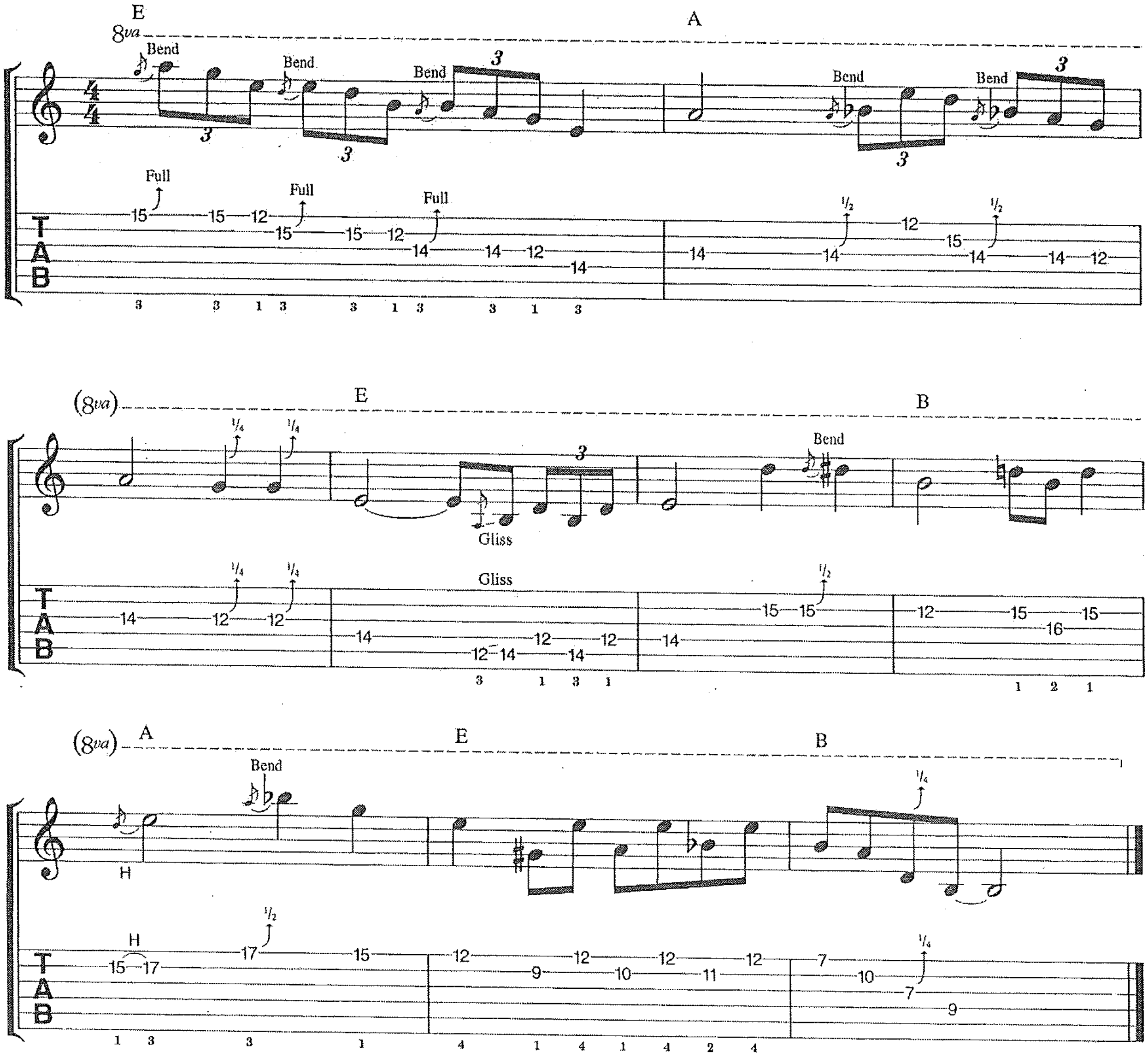
Short Walk

Let's have another extended sequence to put some of these bends to work at the 12th fret. *'Short Walk'* is an 8-bar tune.

The Intro bar is a common start. An extra note occurs in bar 5: D♯. This fits because it belongs to the chord of B which is coming in bar 6. The D♯ anticipates the change to a B chord.

At the end we have a turnaround adapted from the last of the turnarounds we played earlier:

TRACKS 70+71



Going Uptown

The Major Pentatonic Scale

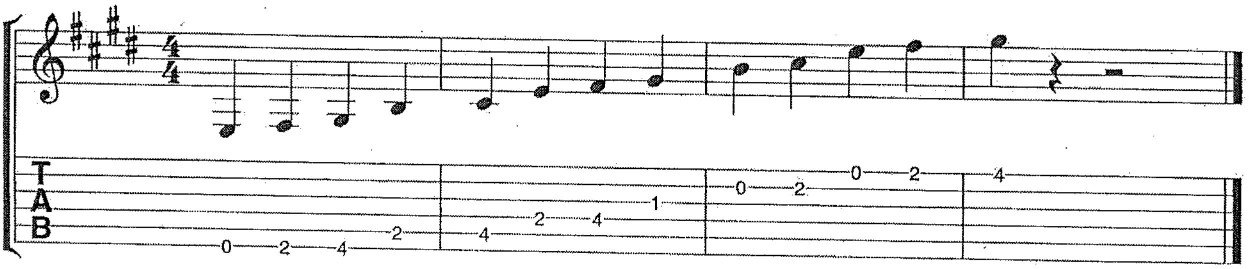
So far we've made up our blues licks from the E pentatonic minor/blues scale, and coloured the notes with the 'toolkit' techniques.

Now it's time to expand musically into a new district. In *Bluesville* you can think of the pentatonic minor as downtown. But there's an uptown to every city. *Uptown Bluesville* is the pentatonic major scale.

Like its downtown cousin it has five notes: E F♯ G♯ B C♯. The four sharps placed at the beginning signify the key of E major, and tell us to play all the Fs, Gs, Cs and Ds sharpened unless a natural sign is used.

Here it is with open strings:

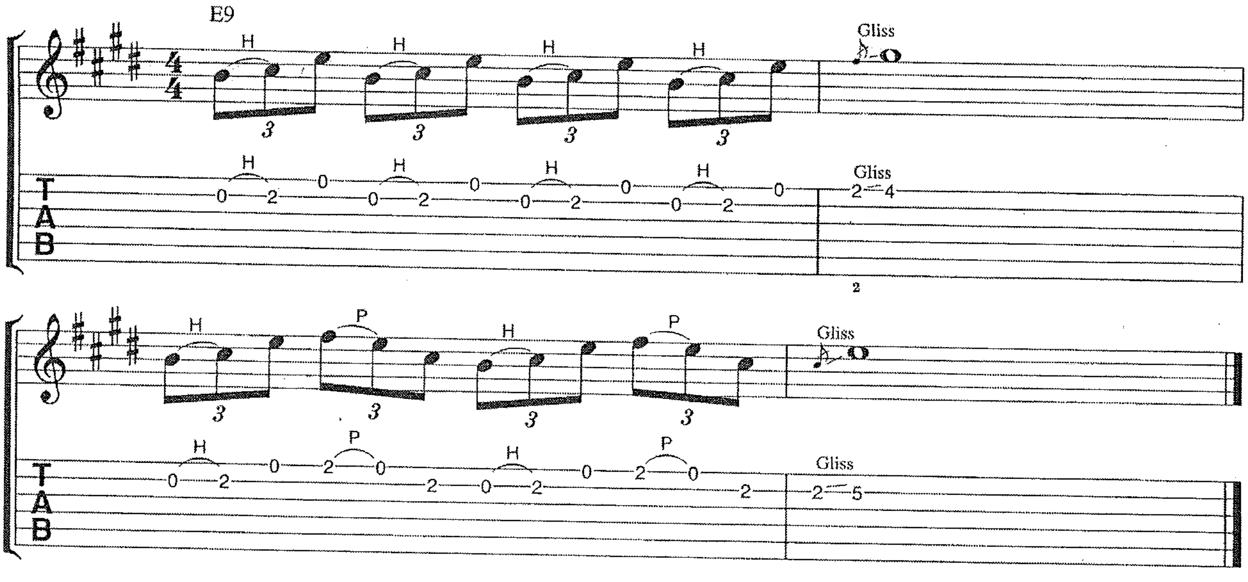
TRACKS 72+73



Notice the difference in the sound? This scale is bright and bouncy.

Here's probably the most famous pentatonic major lick on open strings:

TRACKS 74+75



EASY INTERMEDIATE ADVANCED

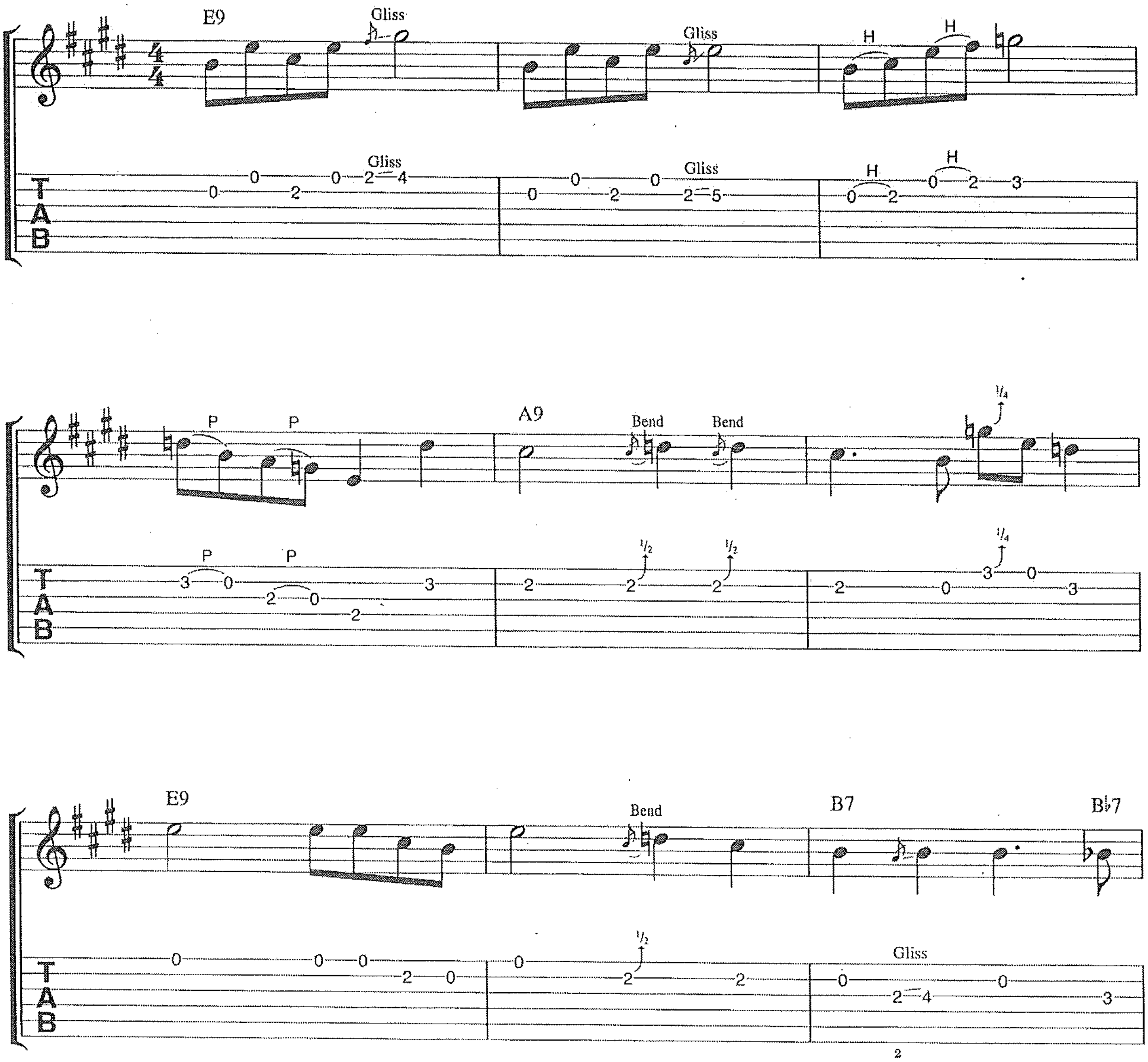
Uptown Downtown

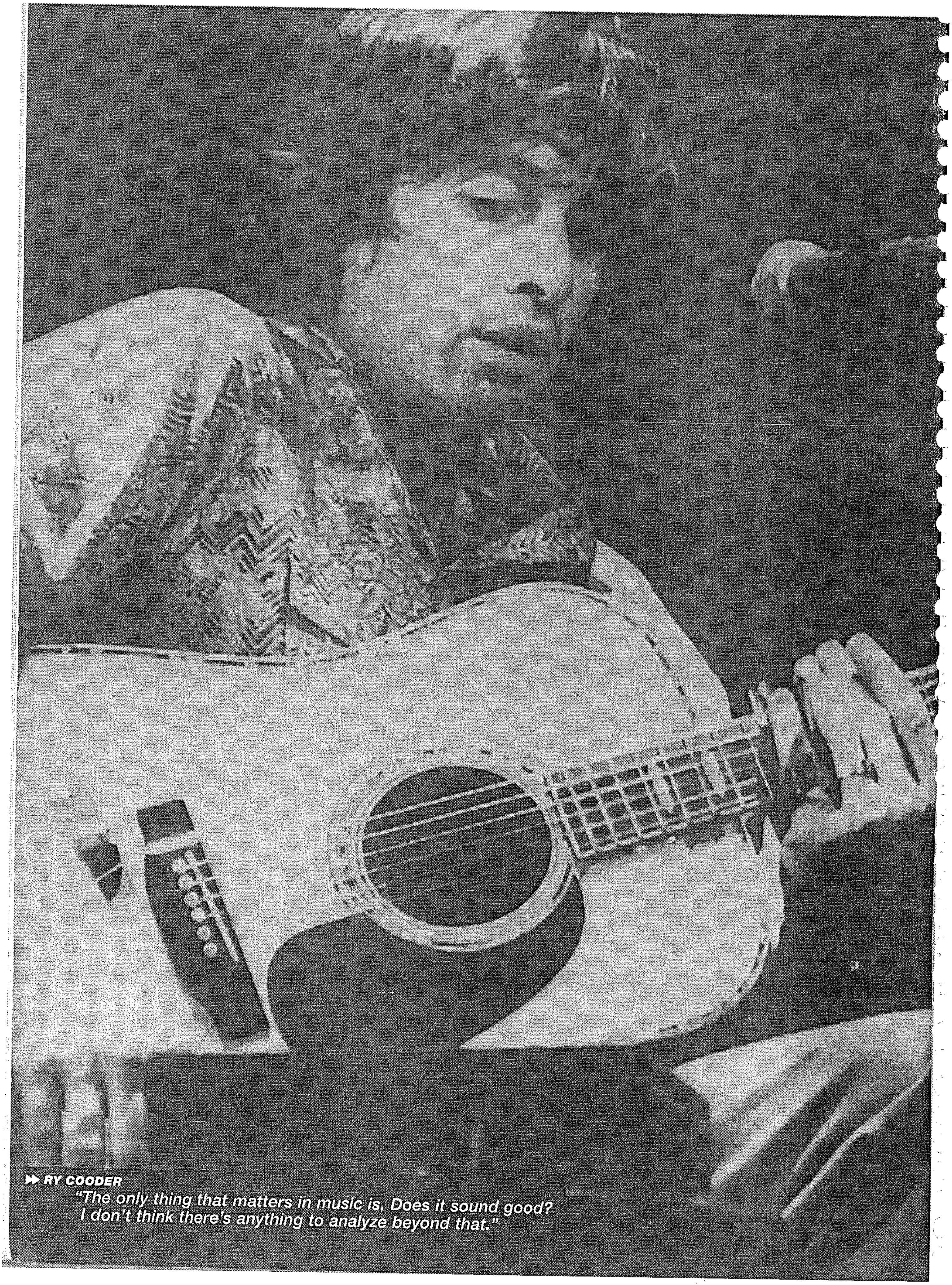
At this point let's go straight into another 12-bar.

'Uptown Downtown' takes us to the heart of what effective blues lead is all about.

We're going to use the notes of the pentatonic major but we'll mix them with notes drawn from the pentatonic minor:

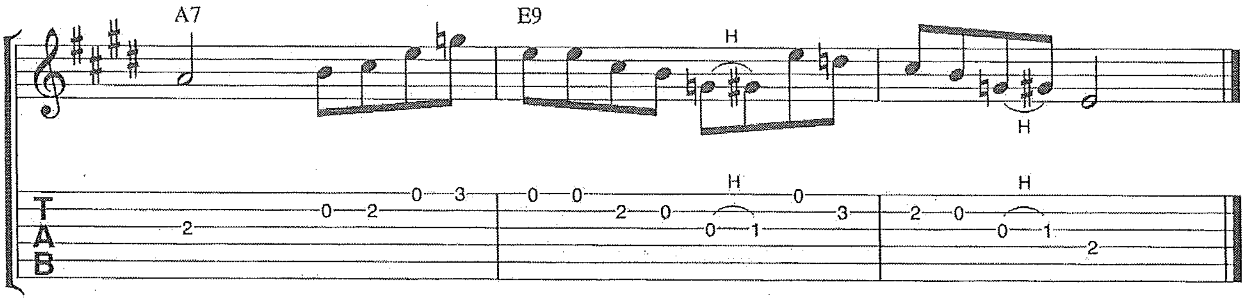
TRACKS 76+77





▶▶ RY COODER

"The only thing that matters in music is, Does it sound good? I don't think there's anything to analyze beyond that."



Spend a little extra time absorbing the directions this 12-bar offers you.

Bars 1-2 are definitely major. Bar 3 is major until you get to the G natural, which implies the pentatonic minor, as does bar 4. Bar 5 is major for the first note and bends onto the minor. And so on.

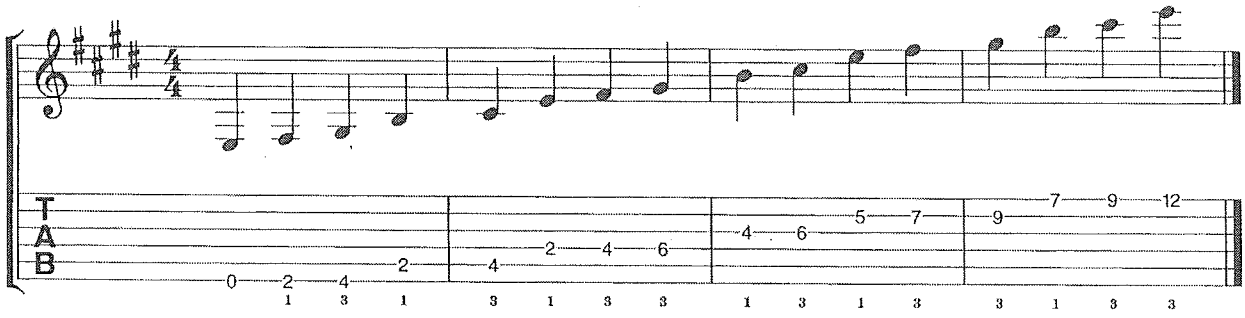
Twists and turns. It's as though we're travelling through the boundary district between downtown and uptown: sometimes it's one and sometimes it's the other. The journey is full of surprises.

Being able to blend these scales is the essence of playing blues lead that people will enjoy.

There are thousands of ways to do it. Some players prefer the pentatonic minor, others prefer the pentatonic major. But nearly all of them mix these scales to some degree. The mix helps to prevent monotony.

Now let's pursue the pentatonic major across and up the fretboard:

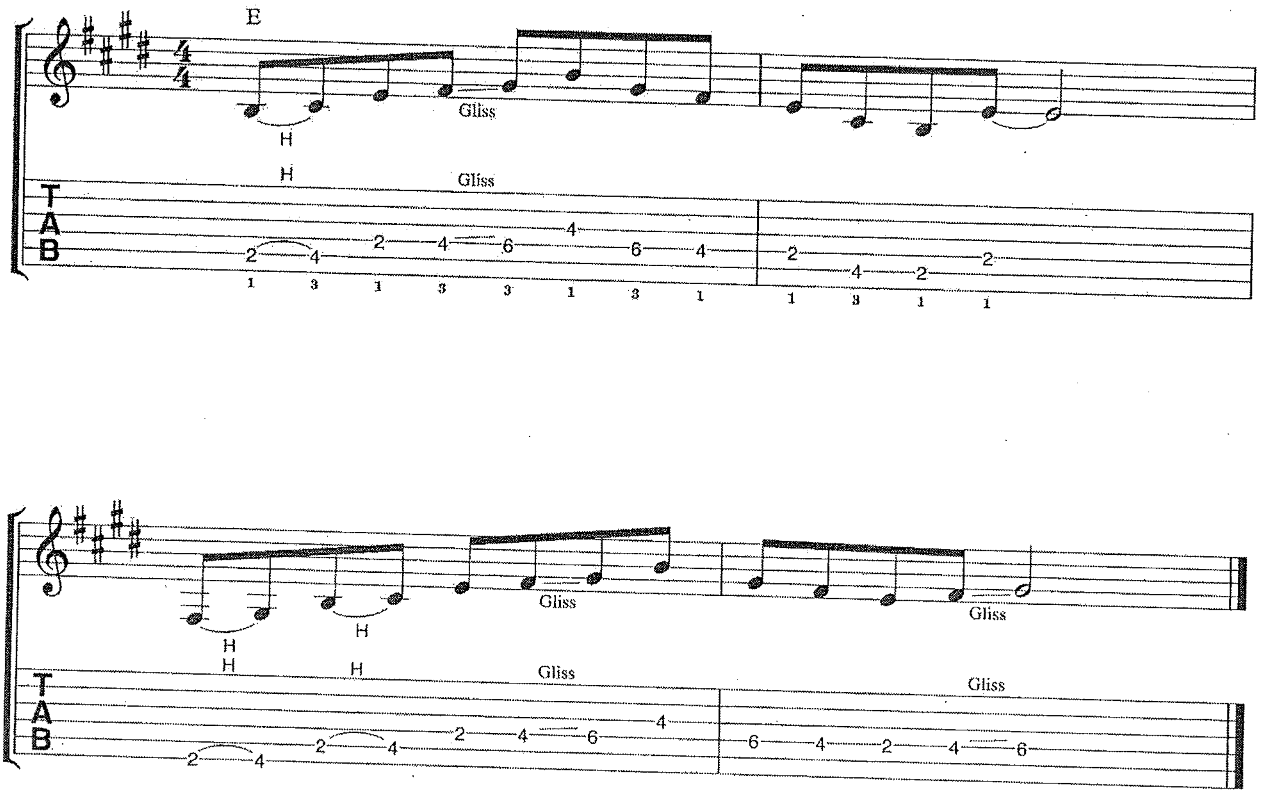
TRACKS 78+79



Here's a similar groove to what we've been playing but on the lower strings.

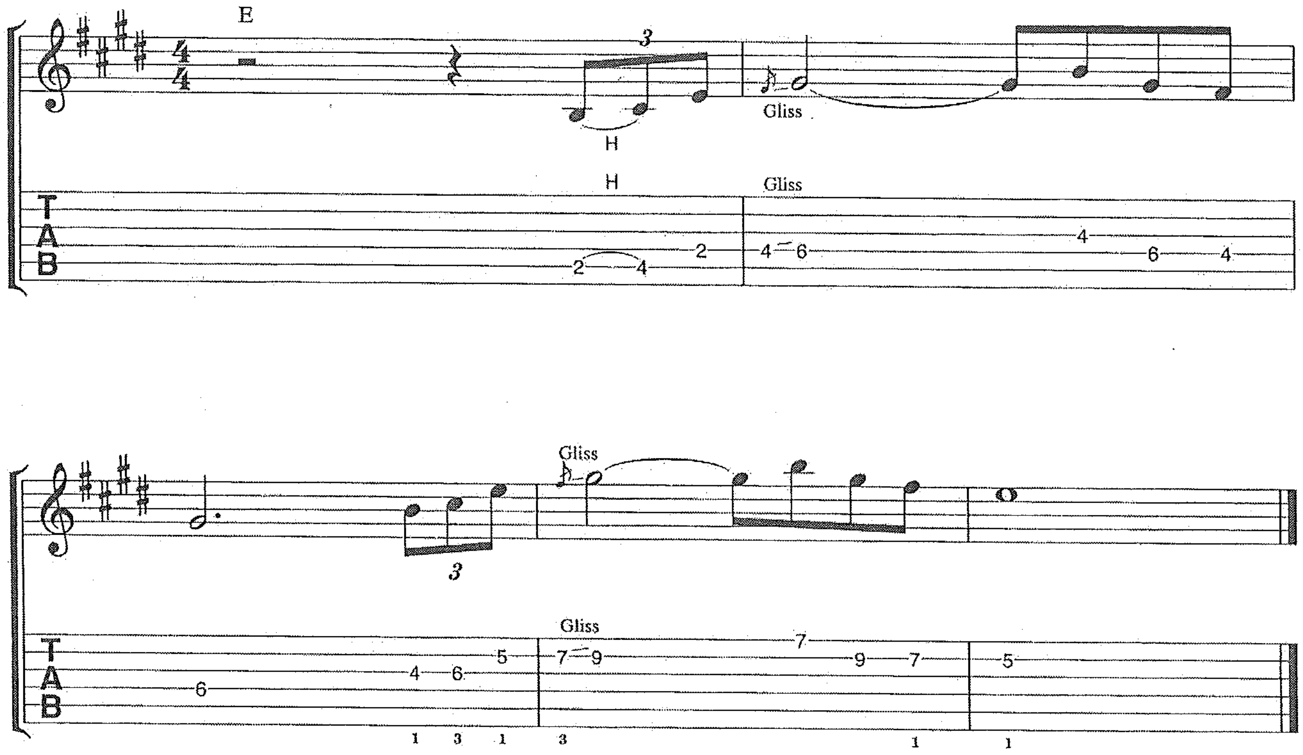
This scale lets you slide around on it real easy once you get the fingering sorted out:

TRACKS 80+81



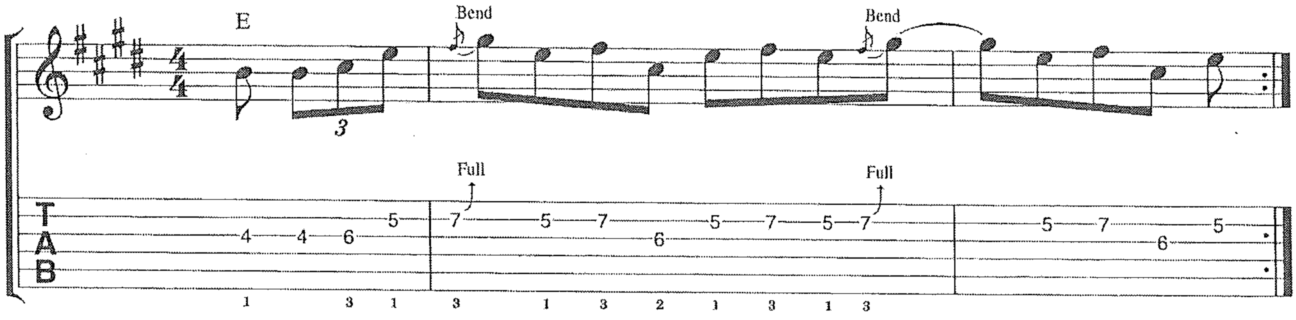
Here's a phrase answering itself an octave higher:

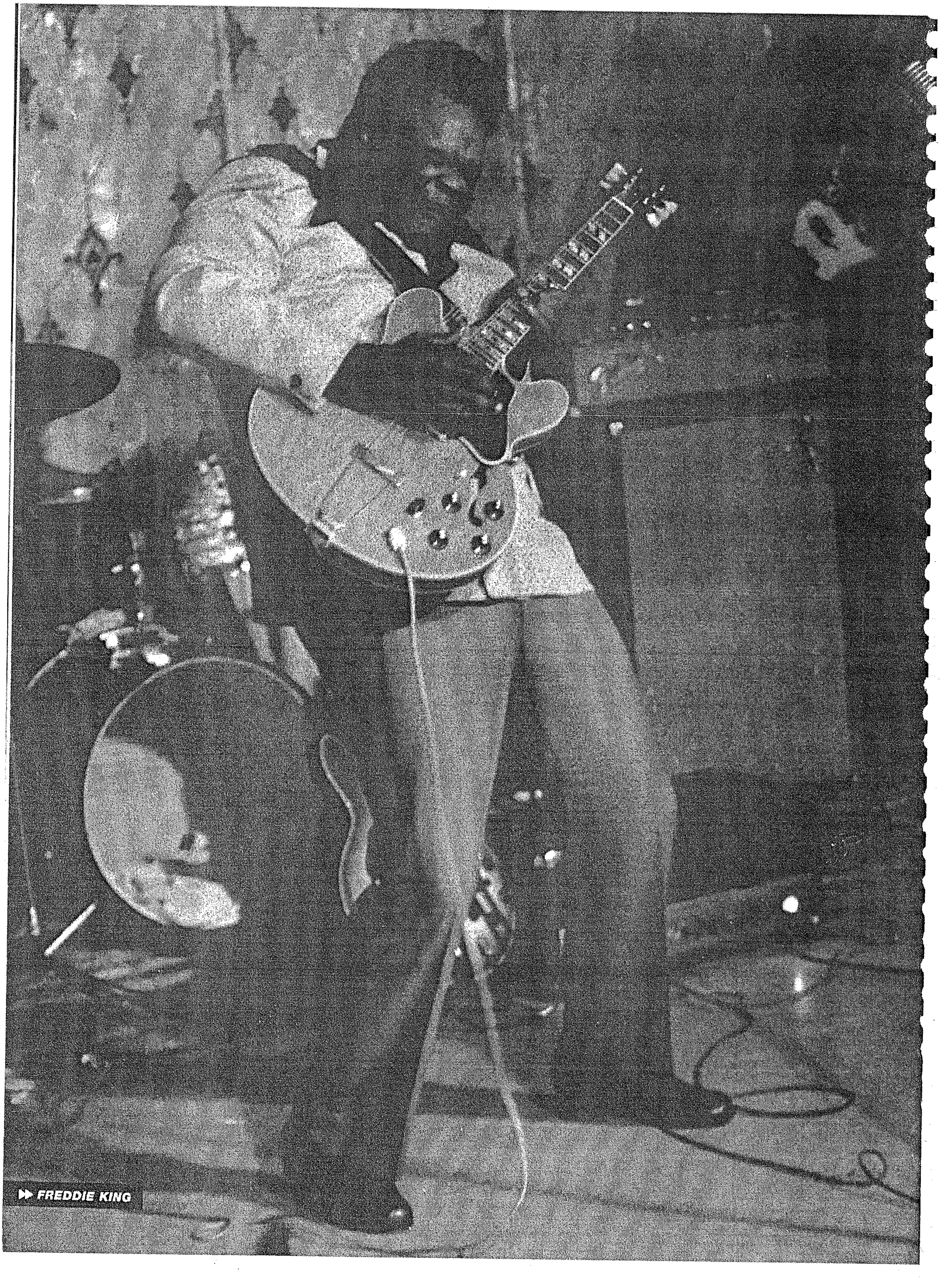
TRACKS 82+83


E
3
H
Gliss
TAB
Gliss

You can bend on the major pentatonic just like you did on the minor. This is a very popular major pentatonic bend:

TRACKS 84+85


E
Bend
Bend
3
Full
Full
TAB

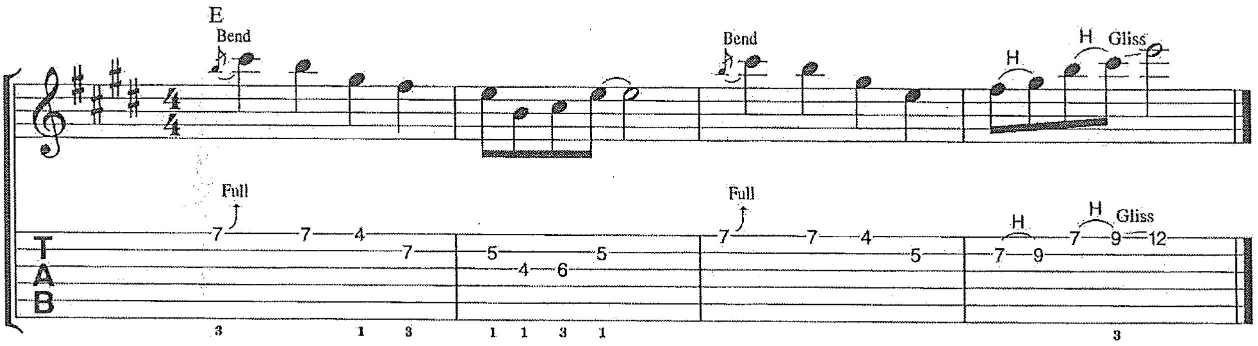


▶▶ FREDDIE KING

This is another common bend.

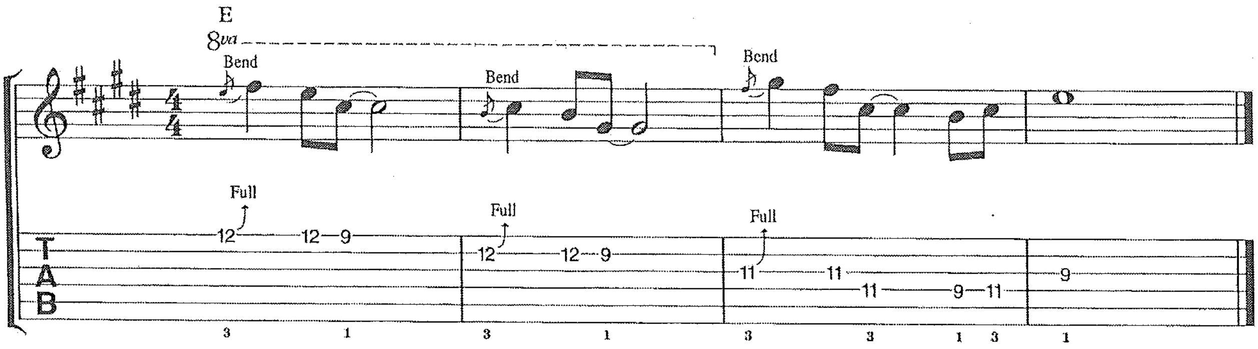
Watch out for the last note in bar 3 - it's different to the last note in bar 1:

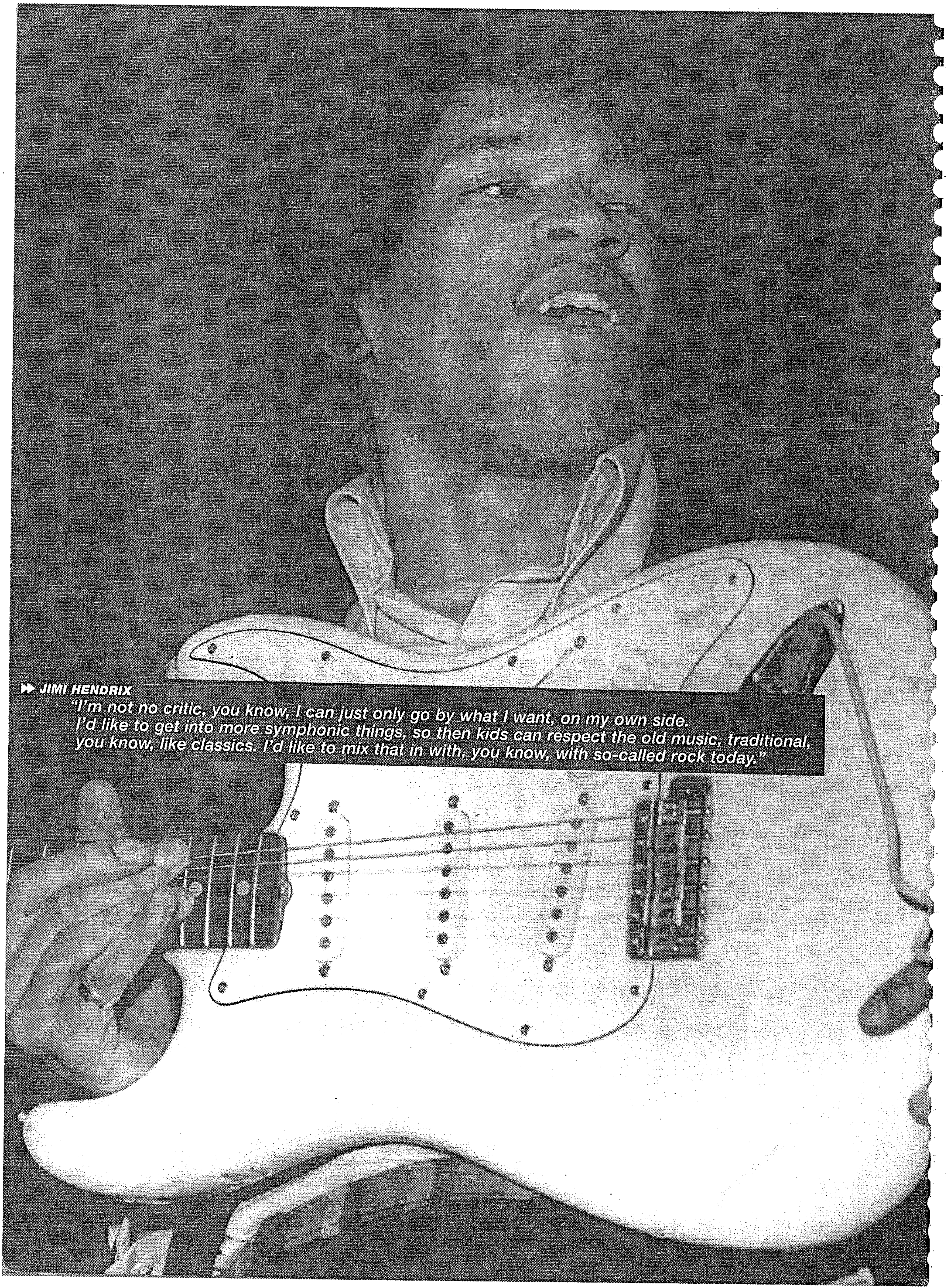
TRACKS 86+87


E
Bend
Bend
H
H
Gliss
Full
Full
H
H
Gliss
T
A
B

Here are some useful bends around the 9th fret:

TRACKS 88+89


E
8va
Bend
Bend
Bend
Full
Full
Full
T
A
B



JIMI HENDRIX

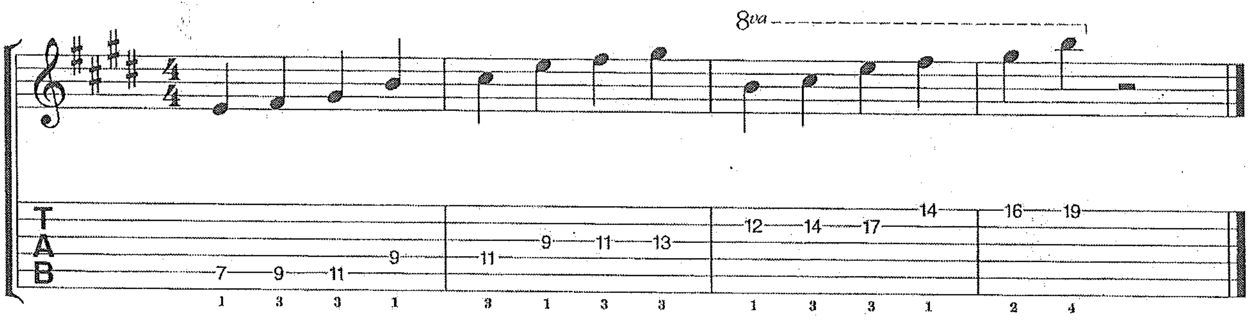
"I'm not no critic, you know, I can just only go by what I want, on my own side. I'd like to get into more symphonic things, so then kids can respect the old music, traditional, you know, like classics. I'd like to mix that in with, you know, with so-called rock today."

EASY INTERMEDIATE ADVANCED

Crosstown Traffic
The Major Pentatonic Up The Fretboard

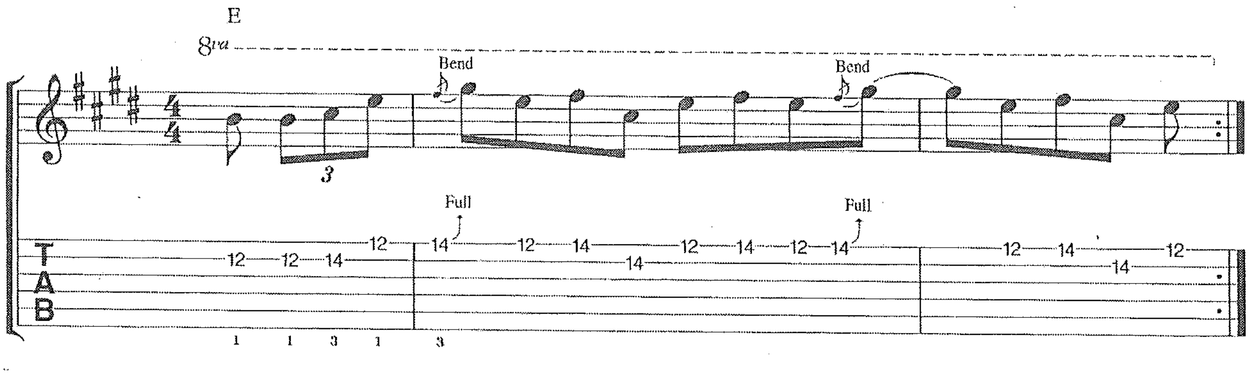
Our last scale pattern for the E pentatonic major stretches from the 7th fret to the 19th:

TRACKS 90+91


8va
T
A
B
7 9 11 9 11 9 11 13 12 14 17 14 16 19
1 3 3 1 3 1 3 3 1 3 3 1 2 4

Here's Example 84 + 85 transposed an octave higher:

TRACKS 92+93


E
8va
Bend
Bend
3
Full
Full
T
A
B
12 12 14 12 14 12 14 14 12 14 12 14 12 14 14 12
1 1 3 1 3

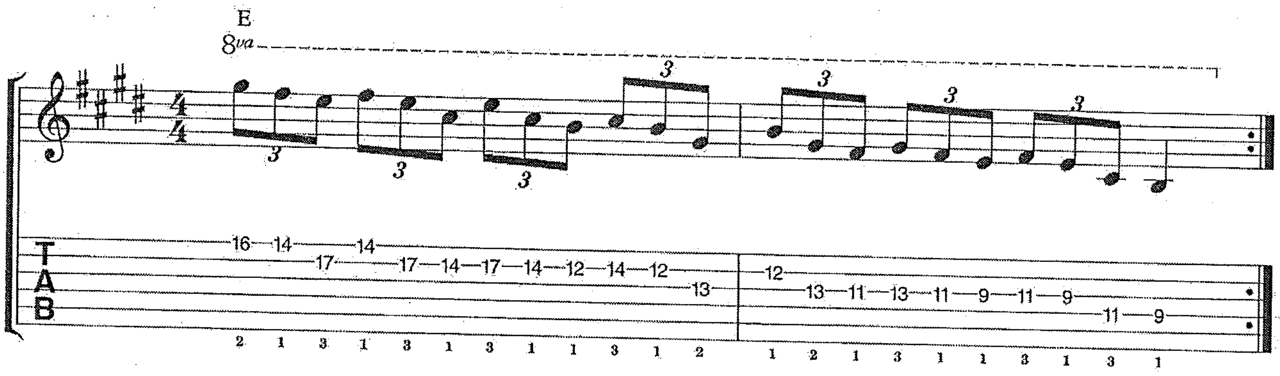
One question that may occur to you is how do players construct long runs of notes?

Obviously they use these scales. But if you just went down and then up your lead phrase wouldn't last very long.

One of the solutions is a technique I call 'doubling-back'. Play down three notes, then go back two, play down three, go back two, etc.

Here's an example of this in triplets:

TRACKS 94+95



Let's summarise what you now know about Bluesville:

1. *Downtown*, you have the E pentatonic minor/ blues scale in a number of patterns.

2. *Uptown*, you have the E pentatonic major scale in a number of patterns.

3. You know you can start in one district and finish in the other.

4. You can colour your notes with the 'toolkit': the Gliss or Slide, Hammer-On/Pull-Off, Bending, Vibrato.

5. We've touched on phrasing techniques: doubling-back, repeating an octave higher, answering a phrase, changing the last note, reinforcement.

6. You know some turnaround phrases for the eleventh and twelfth bars of a blues.

These ideas will take you a long way.

Let's end with two more 12-bars.

▶▶ BUDDY GUY

"You never can learn enough with any instrument. I don't practise as much as I used to but when I was really into my late teens and early twenties I kept a guitar by the bed with the radio turned down real low... and every time a guitar would come on and you'd hear something, you'd grab the damned guitar right then and get as near to what you heard as you can."

EASY INTERMEDIATE ADVANCED

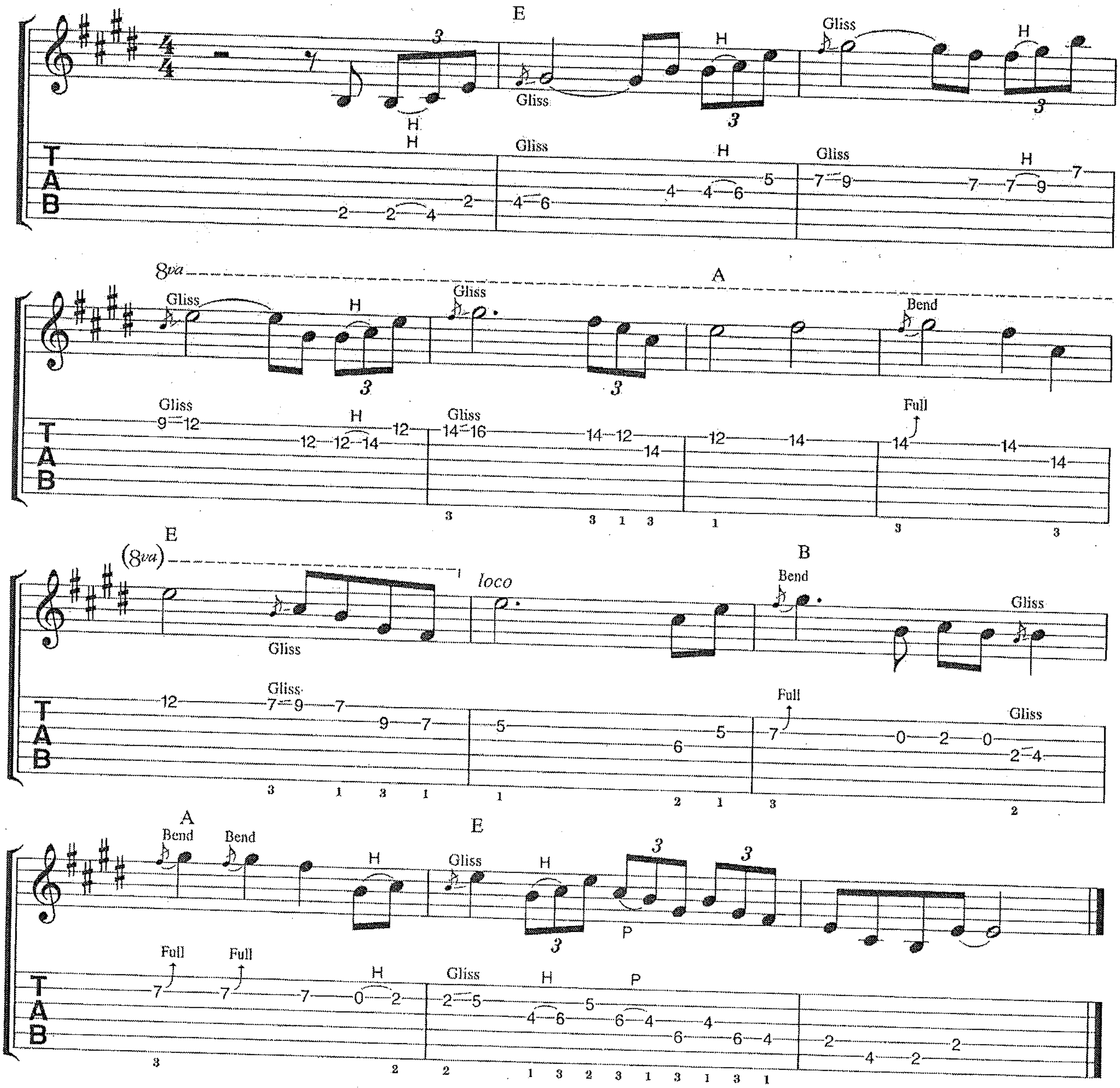
Good Lovin' Blues

'Good Lovin' Blues' is almost entirely pentatonic major. Sometimes the blues get happy!

The first bar is an introduction. Bars 2–5 show how easy it is to get right across the fretboard.

Watch out for the sudden move from the 7th fret on the 2nd string to the open B in bar 10:

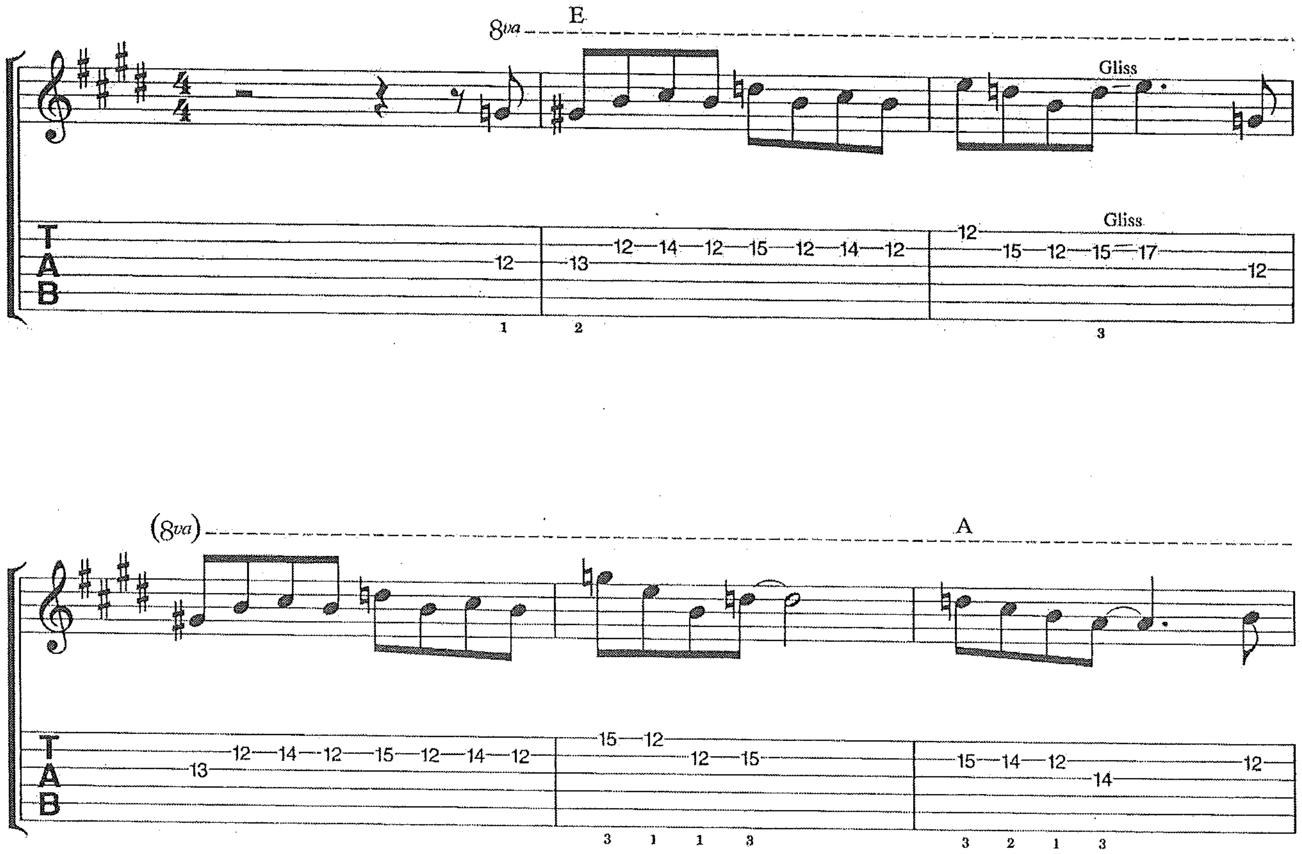
TRACKS 96+97

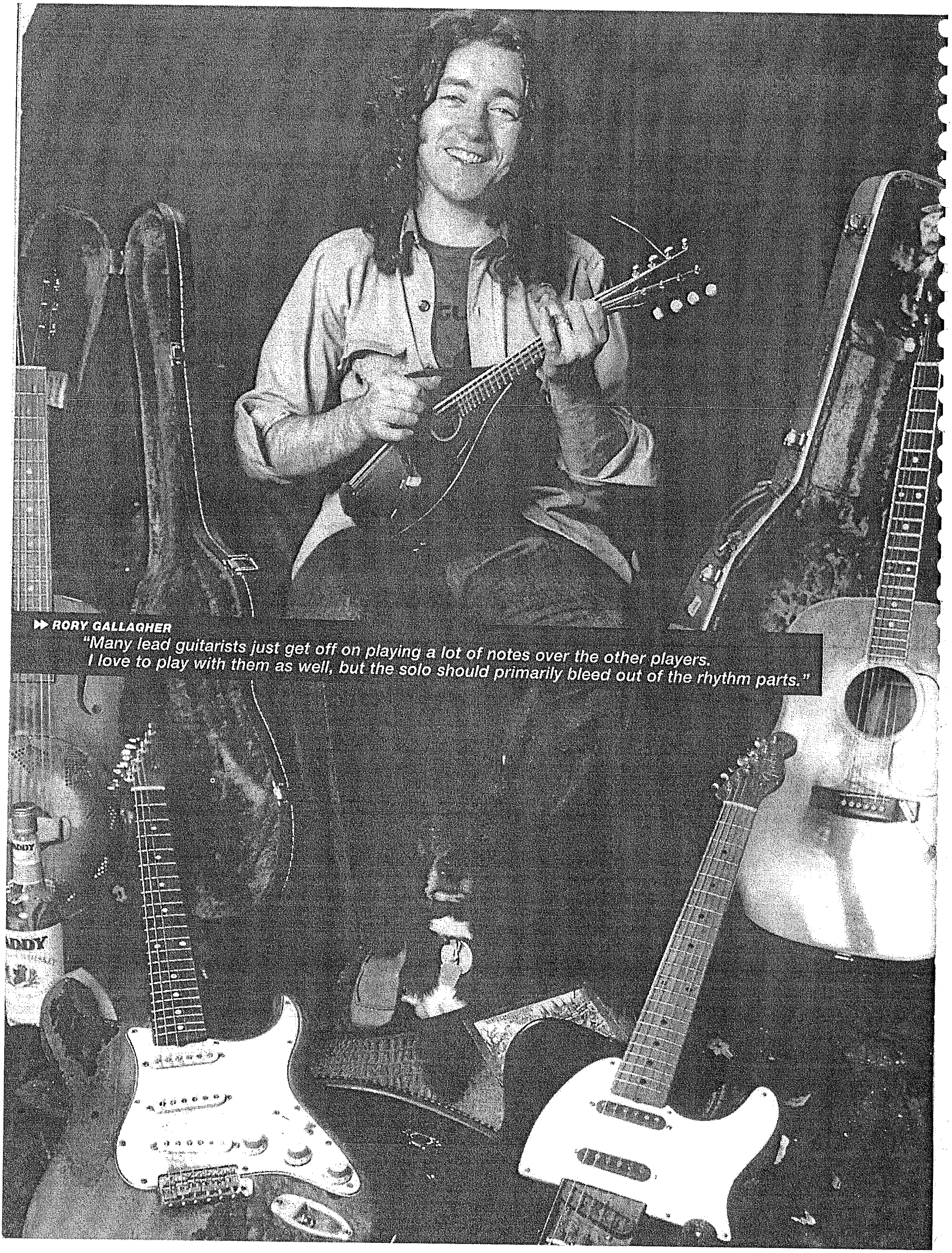

E
A
E
B
A
E
Gliss
H
Bend
Full
P
8va
(8va)
loco
TAB

Green Means Go

The last 12-bar, *'Green Means Go'*, shows how the major and minor pentatonic can be combined to create a continuous sense of musical surprise.

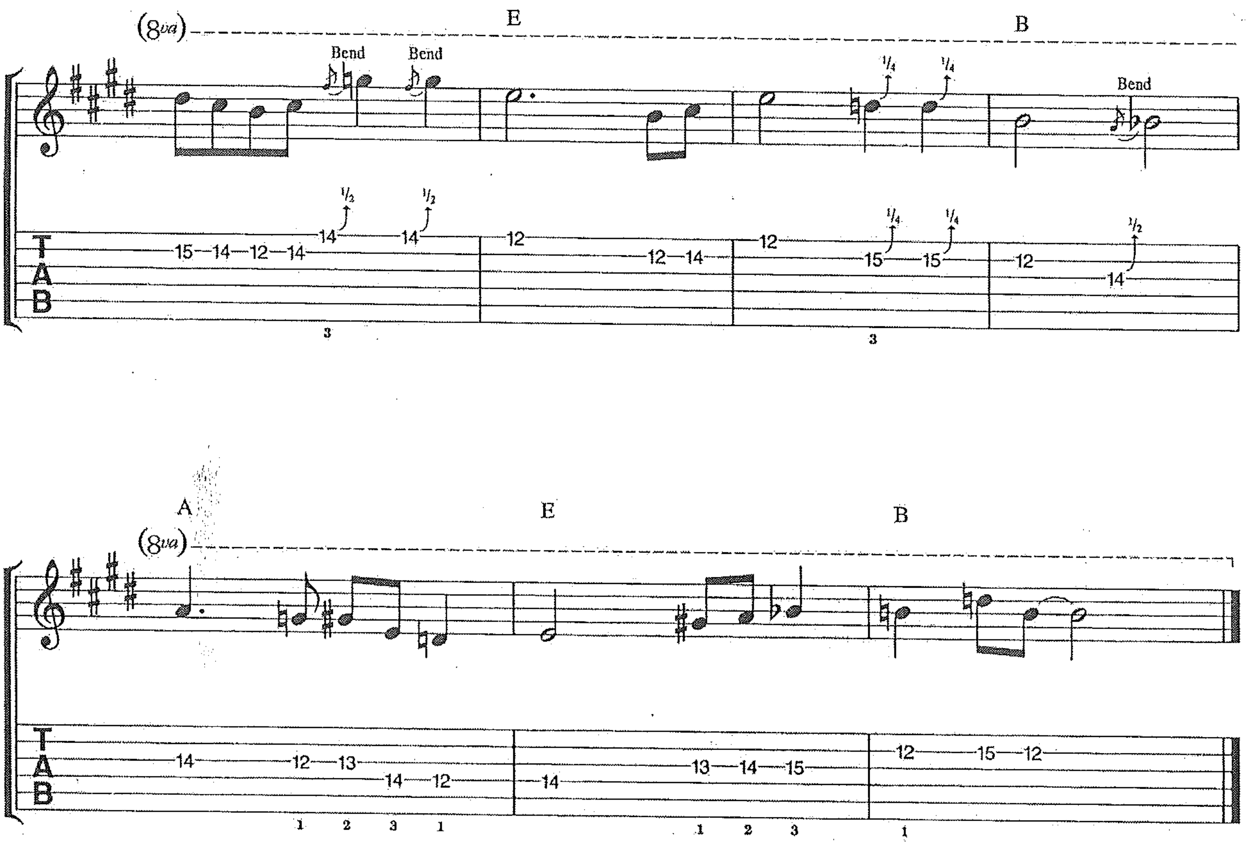
TRACKS 98+99


8va
E
Gliss
T
A
B
12
13 12 14 12 15 12 14 12
12 15 12 15 17 12
Gliss
1 2 3
(8va)
A
13 12 14 12 15 12 14 12
15 12 12 15
15 14 12 14 12
3 1 1 3
3 2 1 3



▸▸ RORY GALLAGHER

"Many lead guitarists just get off on playing a lot of notes over the other players. I love to play with them as well, but the solo should primarily bleed out of the rhythm parts."

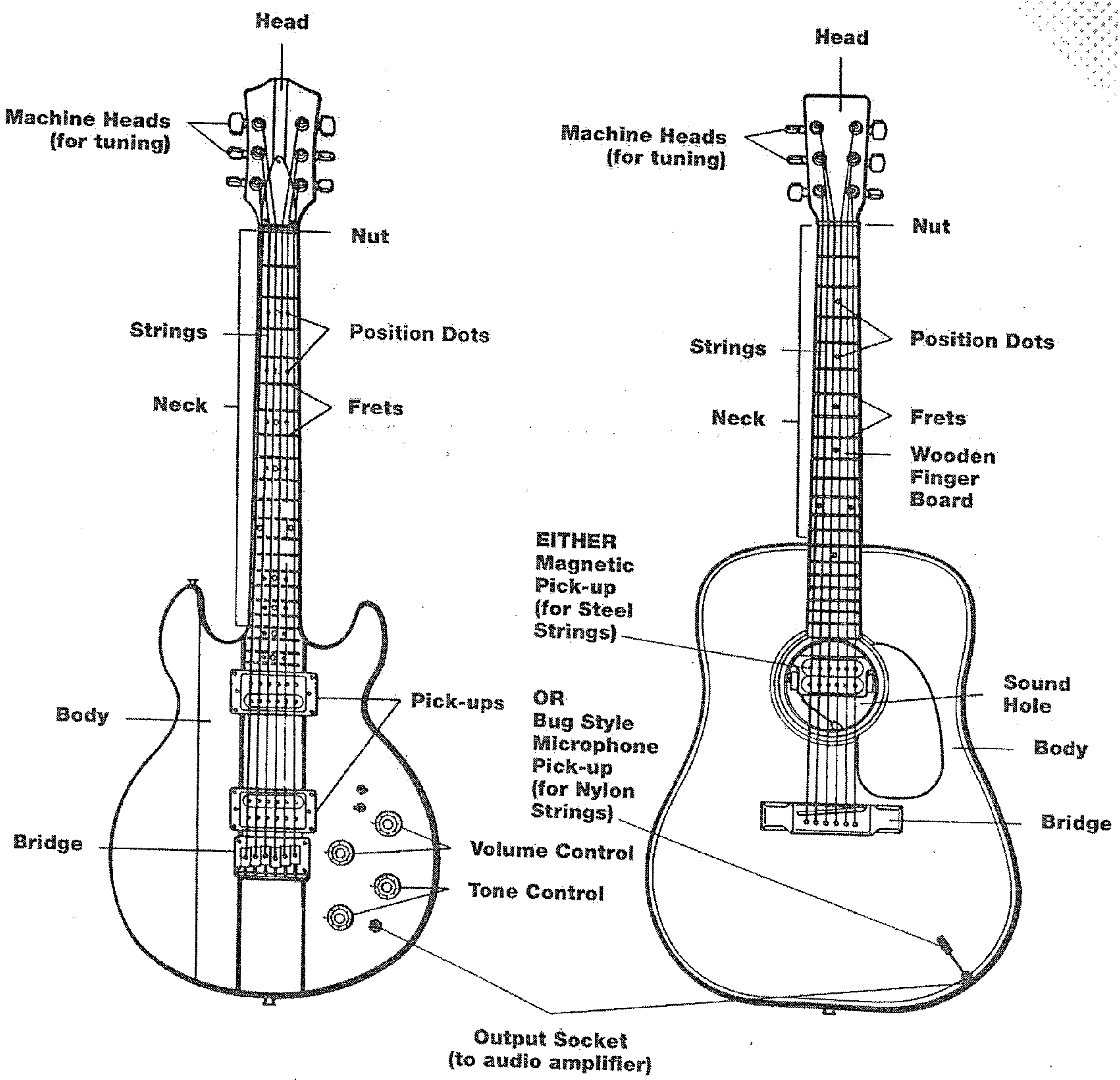

(8va)
E
B
Bend
Bend
1/4
1/4
Bend
1/2
1/2
1/4
1/4
1/2
T
A
B
15 14 12 14 14 14
12 12 14
12 15 15
12 14
3
3
A
E
B
(8va)
14 12 13 14 12
14 13 14 15
12 15 12
1 2 3 1
1 2 3
1

No one ever knows every inch of *Bluesville*, but most good players find the highspots and get to find their way around the main streets.

This book is just the first stage on your own exploration of blues lead guitar.

All You Need To Know to get you started!

FastForward™ Guide To Guitar


Head
Machine Heads (for tuning)
Nut
Strings
Position Dots
Neck
Frets
Body
Pick-ups
Bridge
Volume Control
Tone Control
Head
Machine Heads (for tuning)
Nut
Strings
Position Dots
Neck
Frets
Wooden Finger Board
EITHER Magnetic Pick-up (for Steel Strings)
OR Bug Style Microphone Pick-up (for Nylon Strings)
Sound Hole
Body
Bridge
Output Socket (to audio amplifier)

The Guitar

Whether you have an acoustic or an electric guitar, the principles of playing are fundamentally the same, and so are most of the features on both instruments.

In order to 'electrify' an acoustic guitar (as in the diagram), a magnetic pick up can be attached to those guitars with steel strings or a 'bug' style microphone pick-up can be attached to guitars with nylon strings.

If in doubt check with your local music shop.

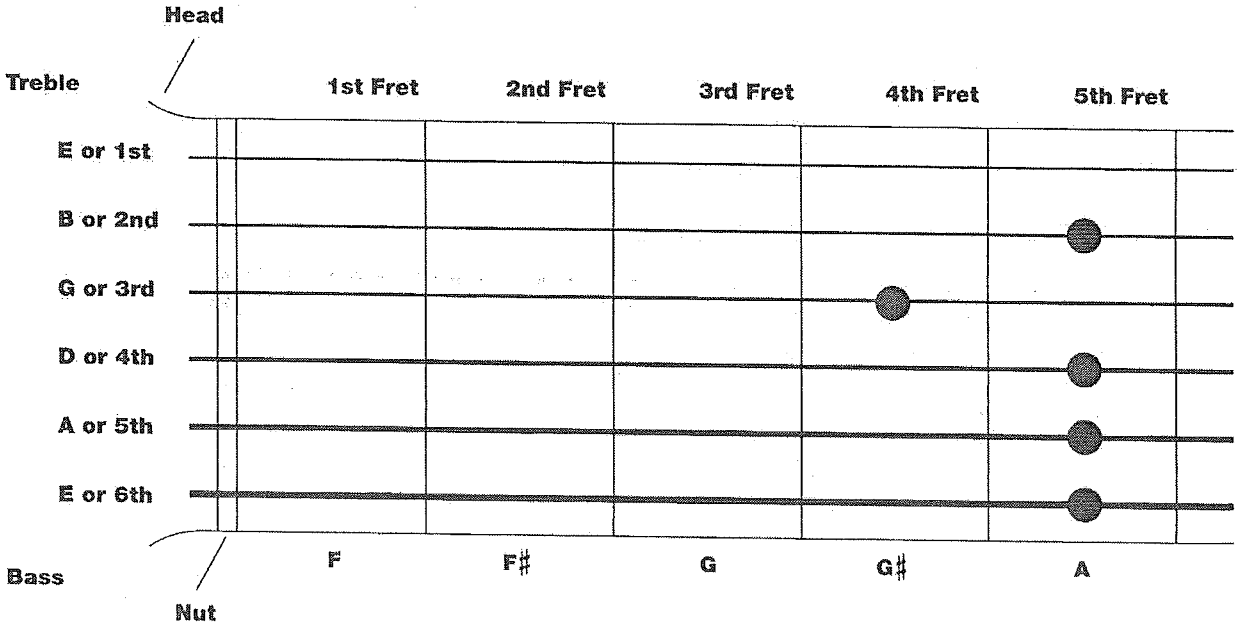
Tuning Your Guitar

Tuning
Accurate tuning of the guitar is essential, and is achieved by winding the machine heads up or down. It is always better to 'tune up' to the correct pitch rather than down.

Therefore, if you find that the pitch of your string is higher (sharper) than the correct pitch, you should 'wind down' below the correct pitch, and then 'tune up' to it.

Relative Tuning
Tuning the guitar to itself without the aid of a pitch pipe or other tuning device.

Other Methods Of Tuning
Pitch pipe
Tuning fork
Dedicated electronic guitar tuner



● *Press down where indicated, one at a time, following the instructions below.*

Estimate the pitch of the 6th string as near as possible to **E** or at least a comfortable pitch (not too high or you might break other strings in tuning up).

Then, while checking the various positions on the above diagram, place a finger from your left hand on:

The 5th fret of the E or 6th string and **tune the open A** (or 5th string) to the note (A)

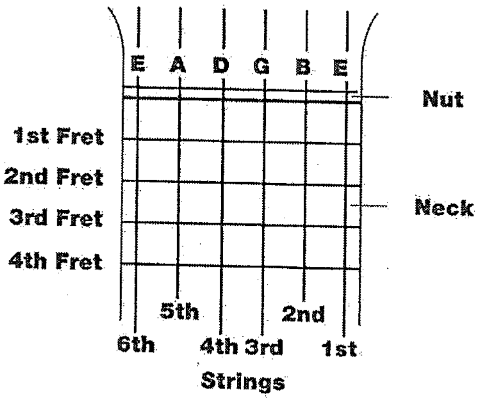
The 5th fret of the A or 5th string and **tune the open D** (or 4th string) to the note (D)

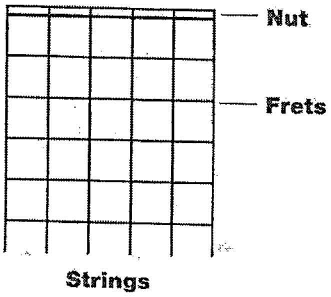
The 5th fret of the D or 4th string and **tune the open G** (or 3rd string) to the note (G)

The 4th fret of the G or 3rd string and **tune the open B** (or 2nd string) to the note (B)

The 5th fret of the B or 2nd string and **tune the open E** (or 1st string) to the note (E)

Chord Boxes

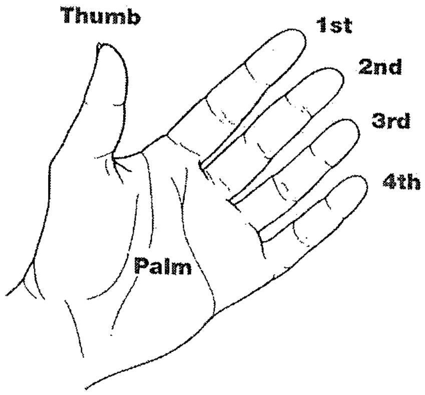




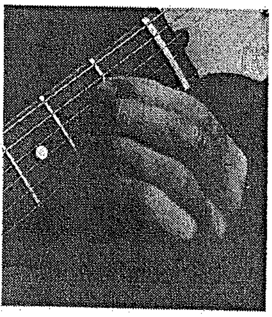
Chord boxes are diagrams of the guitar neck viewed head upwards, face on, as illustrated in the above drawings. The horizontal double line at the top is the nut, the other horizontal lines are the frets. The vertical lines are the strings starting from E or 6th on the left to E or 1st on the right.

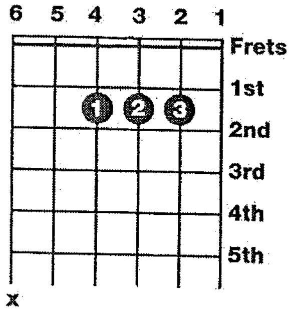
Any dots with numbers inside them simply indicate which finger goes where. Any strings marked with an **x** must not be played.

The fingers of your hand are numbered 1, 2, 3, & 4 as in the diagram below.



The A Chord





x = do not play this string

All chords are major chords unless otherwise indicated.

Left Hand

Place all three fingers into position and press down firmly. Keep your thumb around the middle of the back of the neck and directly behind your 1st and 2nd fingers.

Right Hand Thumb Or Plectrum

Slowly play each string, starting with the 5th or A string and moving up to the 1st or E string.

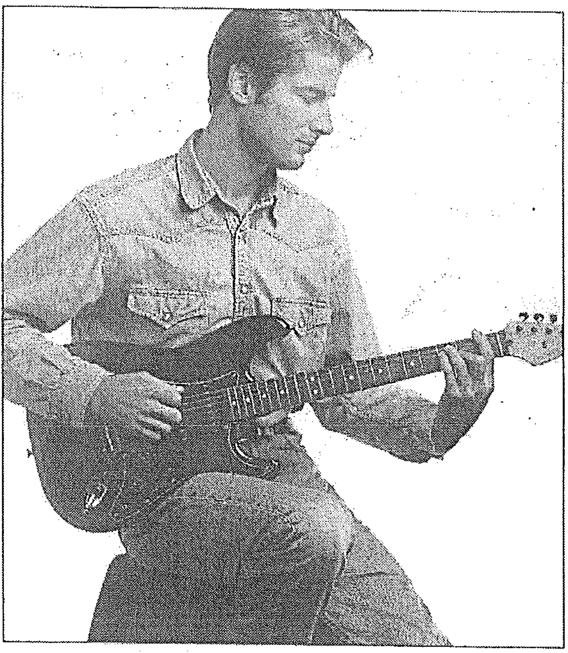
If there is any buzzing, perhaps you need to:-
Position your fingers nearer the metal fret (towards you); or adjust the angle of your hand; or check that the buzz is not elsewhere on the guitar by playing the open strings in the same manner.

Finally, your nails may be too long, in which case you are pressing down at an extreme angle and therefore not firmly enough. Also the pad of one of your fingers may be in the way of the next string for the same reason.

So, cut your nails to a more comfortable length and then try to keep them as near vertical to the fretboard as possible.

Once you have a 'buzz-free' sound, play the chord a few times and then remove your fingers and repeat the exercise until your positioning is right instinctively.

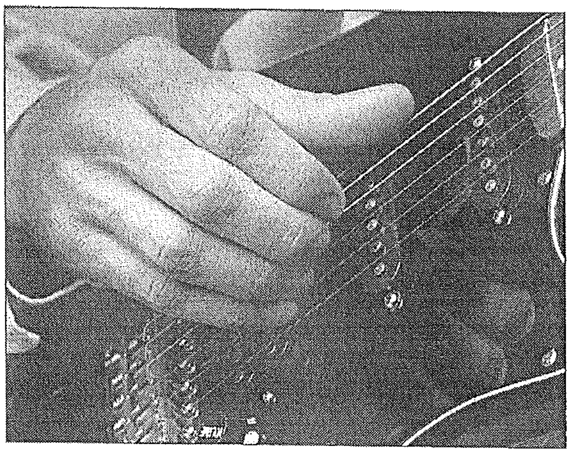
Holding The Guitar



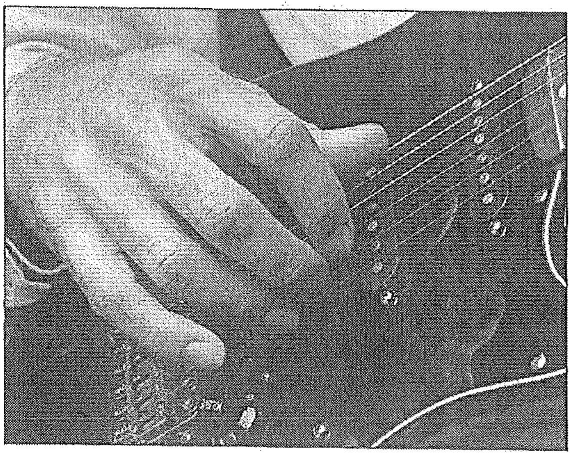
The picture above shows a comfortable position for playing rock or pop guitar

The Right Hand

When STRUMMING (brushing your fingers across the strings), hold your fingers together.



When PICKING (plucking strings individually), hold your wrist further away from the strings than for strumming.

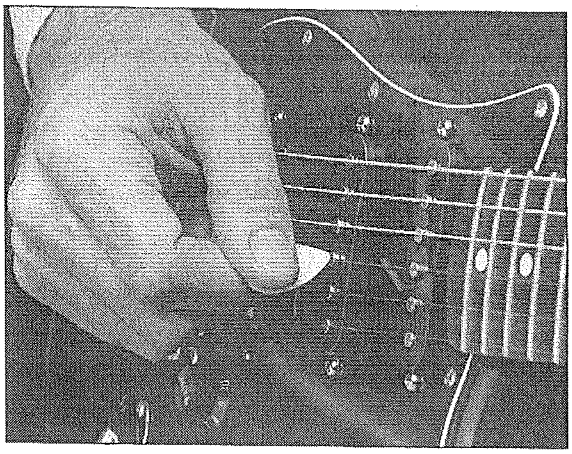


Keep your thumb slightly to the left of your fingers which should be above the three treble strings as shown.

The Plectrum

Many modern guitar players prefer to use a plectrum to strike the strings. Plectrums come in many sizes, shapes and thicknesses and are available from your local music shop.

Start with a fairly large, soft one if possible, with a grip. The photo shows the correct way to hold your plectrum.



The Left Hand

Use your fingertips to press down on the strings in the positions described. Your thumb should be behind your 1st and 2nd fingers pressing on the middle of the back of the neck.

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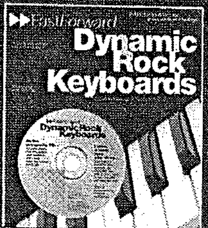

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Rhythm Riffs For Keyboard

Rock Solid Drum Patterns
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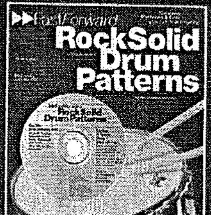

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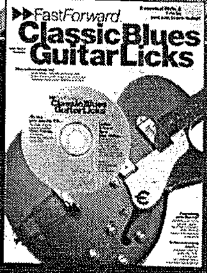
Rock Solid Drum Patterns



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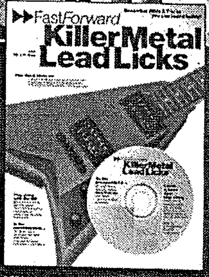

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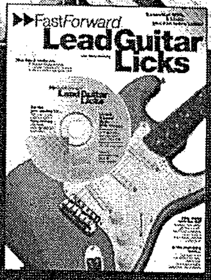

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Classic Metal Bass

Classic Metal Bass
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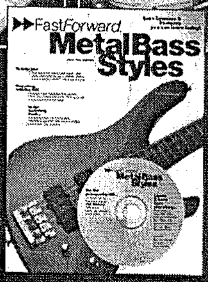

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Metal Bass Styles

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